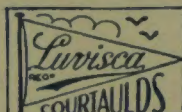


# THE ILLUSTRATED LONDON NEWS



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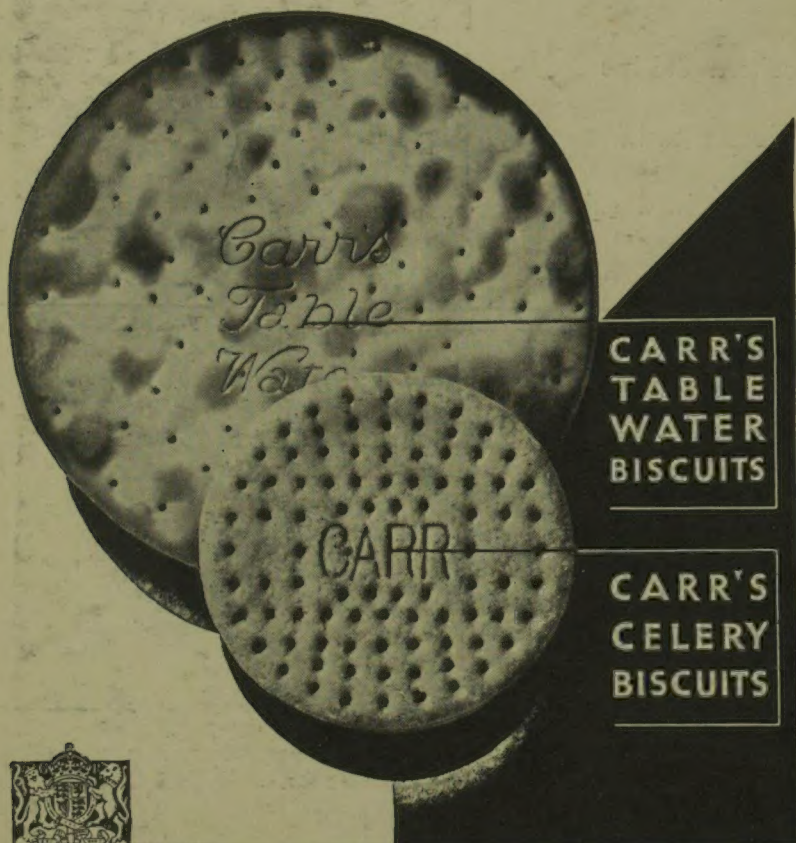
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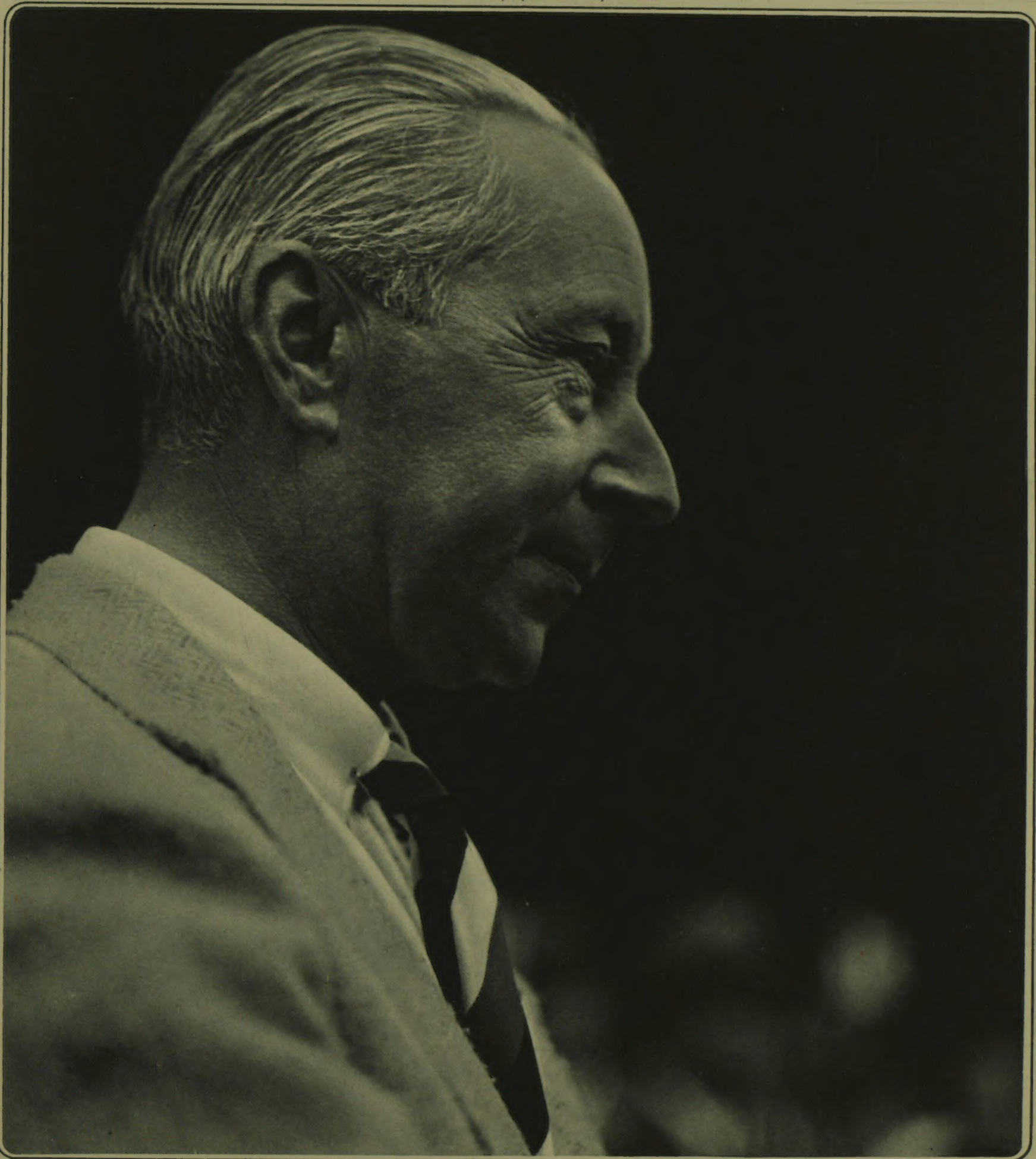
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 11, 1932.



**MUCH UNDER DISCUSSION IN GERMAN POLITICAL CIRCLES: THE FORMER CROWN PRINCE—A NEW PHOTOGRAPH TAKEN IN BERLIN IN CELEBRATION OF HIS FIFTIETH BIRTHDAY.**

The chaotic state of political and economic affairs in Germany led to recent statements that that country might become a monarchy once more, with the former Crown Prince on the throne. Yet another story was that the former Crown Prince might become President, on the retirement of President von Hindenburg. Both these possibilities have been denied by Baron von Neurath, who has just relinquished his post as Ambassador from the Republic of Germany to this country in order to become Minister for Foreign Affairs in the von Papen

Cabinet. His Excellency informed a representative of the "Times" that there was no idea of a Monarchist restoration, and added that the suggestion that President von Hindenburg was to make way for the former Crown Prince as President of the Reich was a pure invention. Since his return from exile on the island of Wieringen, in Holland, the former Crown Prince has been living in Germany as a private citizen; but he has shown signs of political interests. He celebrated his fiftieth birthday on May 6, at his castle near Potsdam.





By G. K. CHESTERTON.

EMBLEMS are sometimes emblematic; and I know no fact more suggestive than the fact that the symbol of Herr Hitler is the Swastika, where the symbol of Signor Mussolini is the Fasces. It exactly expresses certain permanent elements in Europe, about which I have never changed my opinion, through the heroic or hysteric period of war, or the much more pessimistic period of peace. One simple way of putting it is to say that the culture of the South is an old culture, while the culture of the North is a new culture. But it is nearer the nerve of truth to say that the southern condition is really a culture, in the simple, almost rustic or rugged sense in which we talk of agriculture or horticulture. It is something growing, even unconsciously, out of a rich soil; whereas the other is something imposed upon the soil; at the best like planting trees; at the worst like sticking up posts. This imposition is called instruction; it is even called education. That is what is meant by saying that Prussia is better educated than Spain. But there is a sense in which the Mediterranean world is old enough to do without education. It has always got civilisation. It cannot get rid of it, not even when it tries. There is in all that world a corporate continuous and fairly clear memory of real history; it knows its own past for nearly three thousand years. Any number of people have learned all that history who have never learned to read. The Capitol; the grave of Virgil; the chains of Peter; the shrine of St. Francis; the monument of Dante; these are things which were known in a different fashion from that of newspapers or elementary schools. They are distant, but distant in a clear horizon of indefinitely extending daylight; of daylight that is not even dawn. For, alone of all the European provinces, Italy never really endured the Dark Ages.

It is said that the assumption of the ancient Fasces by the modern Fascists was originally an accident. If so, it was exactly like one of the old Roman auguries or omens, for an augury was generally an accident. It is said that the first Fascists had already, for some reason of their own, adopted a somewhat similar ensign of boughs or twigs, and it was only later identified by the more learned with the bundle of twigs carried by the Lictors of the ancient Republic. But it could have been identified by any number of the unlearned, as well as the learned. Thousands of ordinary poor Italians must have seen the symbol in their ancient carvings or pictures, or heard them referred to in their national poems or political speeches. In other words, the Fasces are a natural symbol; those twigs did really grow on Italian trees, and (symbolically enough) the axe that cut them down was Italian. They do sum up the complicated combative history of that strange peninsula of the city states, of which the chief city became the capital of the world. I am not assuming here any sort of approval of the Italian Fascist movement; it is probable that the next anti-Fascist movement will be equally Italian. Nor am I here arguing about the claims of the Hitler policy or organisation. I can quite understand people saying that Mussolini's experiment is a violence or a tyranny or an intolerable freak. I can quite believe that others have reason to think the Hitler

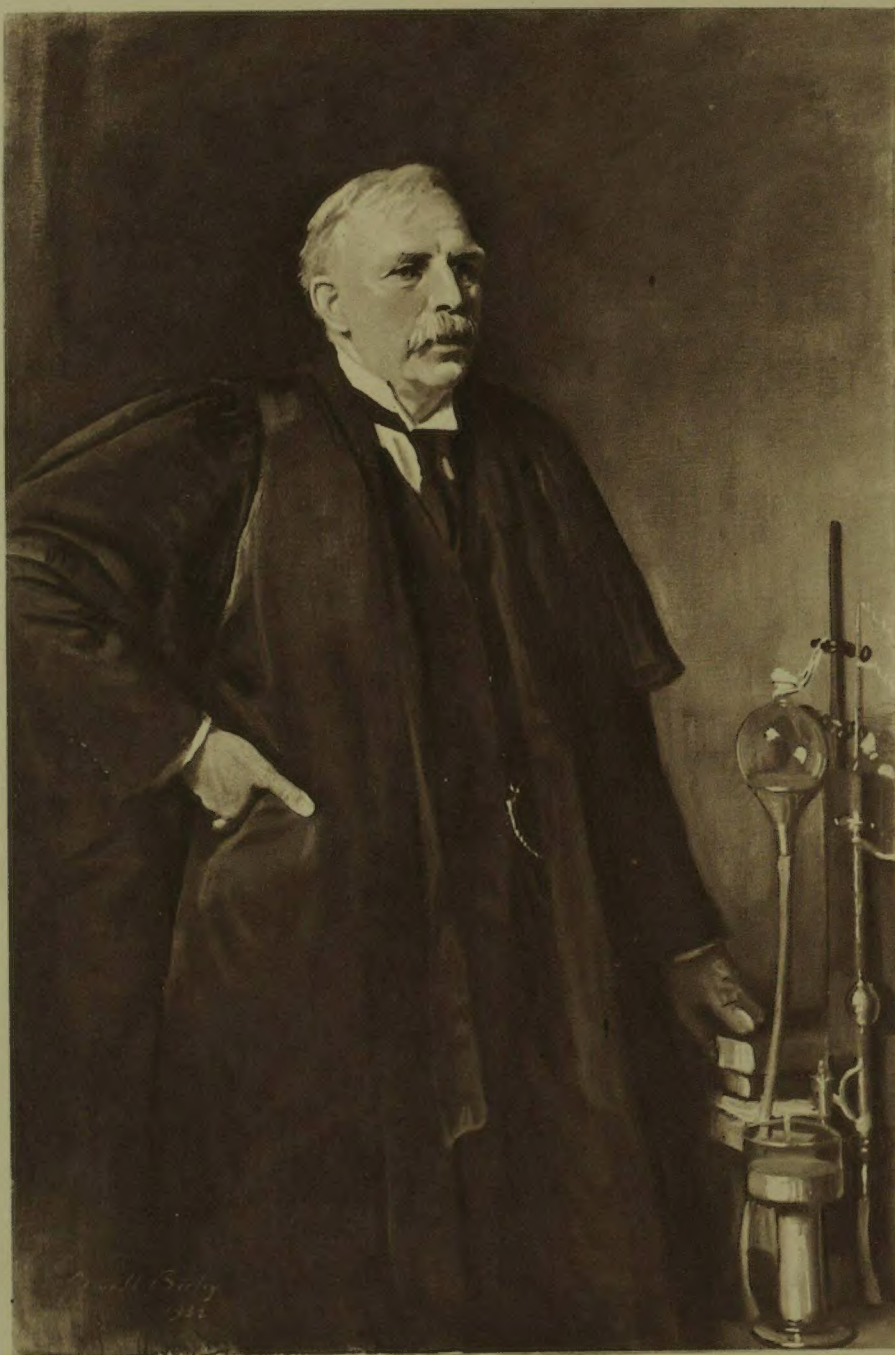
movement the hope of North Germany. I only say that the Fasces really is Fascist. And I say that Hitler's Fascism is not Fascist.

And if you want a test—well, Herr Hitler's symbol is the Swastika. And (with the greatest respect to him) what the devil is the Swastika? How, when, where, and why did he get hold of the Wheel of

an Aryan and anti-Semite. And these names alone would suggest the sort of thing I mean, especially the latter. I have been accused of being an enemy of the Jews, though I do not admit that I am. But if I were anti-Jewish, I hope I should say in plain English that I was anti-Jewish. I should certainly not condescend to say I was anti-Semite. There are such things as Jews, whether you like or dislike them. But what sort of things are Semites? And who feels any emotion stir in his blood at the mere name of Shem? It is the same with the whole business about being Aryan; it is the same about the whole business of the Swastika being Aryan. It is founded on some anthropological or philological theory or other, to the effect that Germans are very much the same as Hindus. It was taught to me in childhood under the name of "The Indo-Germanic Race." But it is not human because it is not historical. It is not historical because it is not traditional.

Germans have died in millions fighting bravely for real national or imperial symbols, which were historic and human. But these things came, as do our national symbols, from the older culture of Europe; not from the new culture of college professors. The Black Eagle or the Red Eagle is none the less the eagle of Cæsar because his name was written Kaiser. The Iron Cross was none the less on the pattern of the Christian Cross because some did not think it very Christian. But when did any historic German really bother about the crooked cross that is identified with certain ritual ideas in the old civilisations of Asia and the Near East? Did any Bavarian peasant ever make the sign of the Swastika? Did any of the Teutonic Knights fighting in Poland emblazon his shield with the Swastika? Did any of them worry whether they were Aryans or not? No; Christendom is a reality; and Prussia is a reality; and Germany may be also a reality; and even the notion of a Teutonic Race may be more loosely and relatively a reality. But the notion of an Aryan Race uniting those who talked Sanscrit with those who talk High Dutch is not a reality; it is a pedantry; and pedantry is the curse of the new and not the old culture.

That is why I personally prefer the classical tradition; because it does not even depend on the classics. It does not merely depend on books, but on popular memories and public monuments and the ritual and religion of real people in the land of the living. But even granted that the race is an ancient race and the symbol an ancient symbol, the Swastika is not the symbol of the race. It may be extremely old, but it would come as something entirely new. It was all summed up in a single incident I have always remembered: when an Englishman (who was full of this fad of thinking about the Nordic Race instead of about the English nation) wrote what he honestly thought a highly patriotic book under the title of "By Thor, No!" I pointed out at the time that the very phrase he chose exposed the nonsense of supposing that our culture is purely Nordic and denying that it is Roman. For no ordinary Englishman ever said in his life "By Thor!" Whereas a large number of very ordinary Englishmen have said and do say "By Jove!"



LORD RUTHERFORD, WHO GAVE CONSTANT ENCOURAGEMENT AND SUPPORT IN CONNECTION WITH THE CAMBRIDGE EXPERIMENTS IN SPLITTING THE ATOM: AN OSWALD BIRLEY PORTRAIT WHICH WAS PRESENTED TO THE ROYAL SOCIETY ON JUNE 9. This fine portrait of a great man of science was presented to the Royal Society by the Earl of Crawford and Balcarres on June 9. It will be recalled that successful results of experiments in atomic disintegration made by Drs. J. D. Cockroft and E. T. S. Walton, under Lord Rutherford's ægis, were announced on May 2, and that the subject was mentioned briefly in our issue of May 14. On pages 970 and 971 of this issue, we return to it. Lord Rutherford himself described the feat as a "discovery of great scientific importance." He later paid a visit to Germany, and delivered a lecture on the Cambridge experiments at Munster, at a meeting of the German Bunsen Society.

From the Painting by Oswald Birley, M.C.; reproduced by Courtesy of the Artist and of the Royal Society.

Buddha? Has any human Prussian, or inhuman Prussian, ever bothered about the Wheel of Buddha? Does any decent German ever think about it, except by accident? The Swastika has no root in Germany, as the Fasces had in Italy. Where, then, did he get it? It is here that we find ourselves confronted with the awful truth; the twilight of the gods of Asgard; the blight of Nordic men; the curse of the outer cold; the priggishness of Professors. He got it out of a book. He professes primarily to be



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



MYMENSINGH GAOL (EASTERN BENGAL) WRECKED BY A TORNADO: A PHOTOGRAPH SHOWING (RIGHT) A BUILDING WHOSE ROOF FELL IN WHEN THE COPING WAS BLOWN AWAY; AND THE GIBBET (CENTRE).

The Mymensingh gaol, in Eastern Bengal, was struck by a tornado on May 9. 1348 prisoners were confined in this prison, which had its walls and buildings almost completely demolished. Twenty-two persons, including warders, convicts, and prisoners under trial, were killed, and 100 were injured. In the darkness and confusion, many prisoners escaped. The correspondent who supplied these photographs writes: "The



MYMENSINGH GAOL, WHERE A TORNADO TORE DOWN WALLS TWO FEET THICK AND "IRONED FLAT" SHEETS OF CORRUGATED-IRON: WRECKED BUILDINGS FROM WHICH A NUMBER OF PRISONERS ESCAPED.

tornado came on about 4 p.m., during the progress of a violent North-Wester. It was very local in its havoc, missing men, buildings, and trees by inches. . . . I actually saw a corrugated-iron sheet in a tree that had had its corrugations 'ironed flat.' It had evidently been blown against a wall first. The walls of the gaol are from sixteen to twenty feet high, and are twenty or twenty-four inches thick."



THE PRINCE OF WALES AND THE BRITISH LEGION: H.R.H. INSPECTING EX-SERVICE MEN SUFFERING FROM TUBERCULOSIS AT PRESTON HALL.

The Prince of Wales visited Preston Hall on June 4, to see the work which the British Legion is doing there for ex-Service men suffering from tuberculosis; and to take the salute at a rally of all the Kent branches of the British Legion. The Prince made an extensive tour of the buildings.



MR. THOMAS'S AND LORD HAILSHAM'S VISIT TO DUBLIN: MRS. THOMAS AND LADY HAILSHAM (RIGHT) SEE THEM OFF AT EUSTON.

Mr. J. H. Thomas, Secretary of State for Dominion Affairs, accompanied by Lord Hailsham, Secretary of State for War, left London on the evening of June 6 for Dublin, in response to an invitation from Mr. de Valera, for a preliminary discussion of the difficulties which have arisen between this country and the Free State, with regard to negotiations connected with the Ottawa Conference.



THE PRINCE OF WALES AT THE ANNUAL PARADE OF THE METROPOLITAN SPECIAL CONSTABULARY IN HYDE PARK: H.R.H. REVIEWING THE MEN.

The Prince of Wales inspected the Annual Parade of the Metropolitan Special Constabulary Reserve on June 5, and presented cups gained in drill and first-aid competitions. Nearly 5000 members of the force were on parade, and the Prince spent half an hour in passing through their ranks.



THE LORD MAYOR AND LADY MAYORESS FLY TO MORECAMBE WITH THE REGALIA OF THE CITY OF LONDON: THE START AT CROYDON.

Sir Maurice Jenks, the Lord Mayor of London, accompanied by the Lady Mayoress, the Swordbearer, the City Marshal, the Common Crier, and the Serjeant-at-Arms, flew from Croydon to Blackpool, on June 6, to open the new Town Hall at Morecambe. It is claimed that this was the first mayoral party with mace and sword of office to make an official journey by air. The flight was made in an Imperial Airways' liner.



THE CUNARD PIER AT NEW YORK WRECKED BY FIRE: A PHOTOGRAPH SHOWING THE CENTRE PORTION OF THE STRUCTURE, WHICH COLLAPSED.

Fire broke out on the big Cunard Pier at New York on May 6. The structure was completely destroyed, and the centre portion of it collapsed; while at one time it was feared that the flames might spread to the main dock area along the Hudson River waterfront. The pier, which was more than 1000 yards long, was built at a cost of some £500,000. The Cunard Line has, of course, other piers at New York. The wrecked pier is being rebuilt.



## "SIR PLUME OF AMBER SNUFF BOX JUSTLY VAIN—"

BEING AN APPRECIATION OF  
**"BATH": By EDITH SITWELL.\***

(PUBLISHED BY FABER AND FABER.)

TO the invalid, the historian, the holiday-maker, the architect, the name of Bath conjures up the most diverse associations. Many of these occur, too, to Miss Sitwell; but, in the main, Bath means to her the city that was raised to fame and fortune by Beau Nash, the city that was, throughout the eighteenth century, the haunt where the fashionable world rubbed shoulders with distinguished authors and authoresses. She does, indeed, touch upon the curative properties of Bath; but much more does she dwell on its social activities—the balls that lasted from six to eleven on Tuesdays and Fridays, the gambling that went on most of the time. Above all, she delights in the complaints, the quarrels, and the gossip in which the fair sex, and the sterner sex too, indulged during their visits. "That witty and delicate-featured blue-stocking, Elizabeth Montagu," was much in Bath; why, one does not understand, as she seems to have enjoyed it but little: "I should dislike Bath much less," she wrote "if the houses were larger. I always take the largest that can be got in the circus or crescent. On the outside it appears a good stone edifice; in the inside it is a nest of boxes, in which I should be stifled, if the masonry were not so bad as to admit winds at many places. The society and mode of life are infinitely preferable to what one can find in any other country town, but much less agreeable than London. I believe that if I were to act the part of Minos in this world, I should use it as a kind of purgatory to which I should send those who had not the taste or qualifications which deserved to be put into the capital city, nor were yet so disagreeably unsocial as to merit the terrors and horrors of a long winter in the country."

Such was Mrs. Montagu's opinion of Bath, and we may take it that her attitude was understood, if not shared, by most of her acquaintance. This was in 1779; Bath was then at its full glory; whereas in 1702, when Beau Nash arrived—"a young man of twenty-eight years of age, with a fine swashbuckling appearance, which was carried out by his rather ancient but very gaudy finery"—Queen Anne's visit was only just beginning to make it fashionable. The development of Bath and the life of Beau Nash, its monarch and law-giver, are inseparably intertwined, and Miss Sitwell's earlier chapters take the form of an erudite, imaginative, sprightly biography of this curious, this unique, figure.

The prosperity of Bath dates from the days of Nash; its origin, of course, belongs to remote antiquity; in fact, to the year 863 B.C., when it was founded by Bladud, the father of King Lear. Stricken with leprosy, the heir-apparent left the royal circle and became a swineherd. As! he infected the pigs with his complaint. But those sagacious creatures, aware of the healing properties inherent in the marshes where Bath now stands, plunged into the morass, to the despair of the royal swineherd. But when he "had seduced them away" by the sight of a bag of acorns, and washed them, he found that they had "already shed the scabs of their disorder." Profiting by their example, he too bathed, and was cured.

Thus was the fame of Bath established, and no doubt in the time of the Romans it was a genuine health-resort. But succeeding generations did not know how to profit by the treasure in their midst. In the sixteenth century the hygienic conditions prevailing in Bath were such that the cures it effected (Leland records that "the Cross Bath is much frequented of People diseased with Lepre, Pokkes, Scabbes and great Aches") must have been counterbalanced by the maladies it disseminated. Queen Elizabeth, visiting the place in 1591, was driven away by

the smell. But the citizens did nothing to make it more sanitary. On the contrary, Sir John Harrington wrote in the same year to Lord Burleigh that "... The sewer, which stood in an ill place, stands now in no place, for they have not any at all."

In the time of Charles I. things had gone from bad to worse. John Wood gives a vivid description of the streets of Bath, which "were become like so many dung-hills, slaughter-house, and pig-styes"; while the baths themselves "were like so many bear gardens; and modesty was entirely shut out of them, people of both sexes bathing by day and night naked; and dogs, cats, and pigs, even human creatures, were hurl'd over the rails into the water, while people were bathing in it."

Such was the state of affairs when Beau Nash arrived in the city and, acting at first as aide-de-camp to Captain Webster, the Master of the Ceremonies, began the work of reformation. He "enforced a regular tariff for

ribbon and star, and a cabbage under each arm, or a chicken in his hand, which after he himself has purchased at market, he carries home for dinner."

The balls were conducted with the strictest formality. The experience of dancing a minuet with the rest of the company looking on was a terrible ordeal for young girls. As Beau Nash grew older and more autocratic, "the ordeal became even more alarming, for the Beau contracted the habit of reproving them publicly when they showed any disinclination to dance." But the letter in which Quin writes that once Nash called out to a recalcitrant young lady, "G—d d—m you, Madam; what business have you here if you do not dance?" is apocryphal.

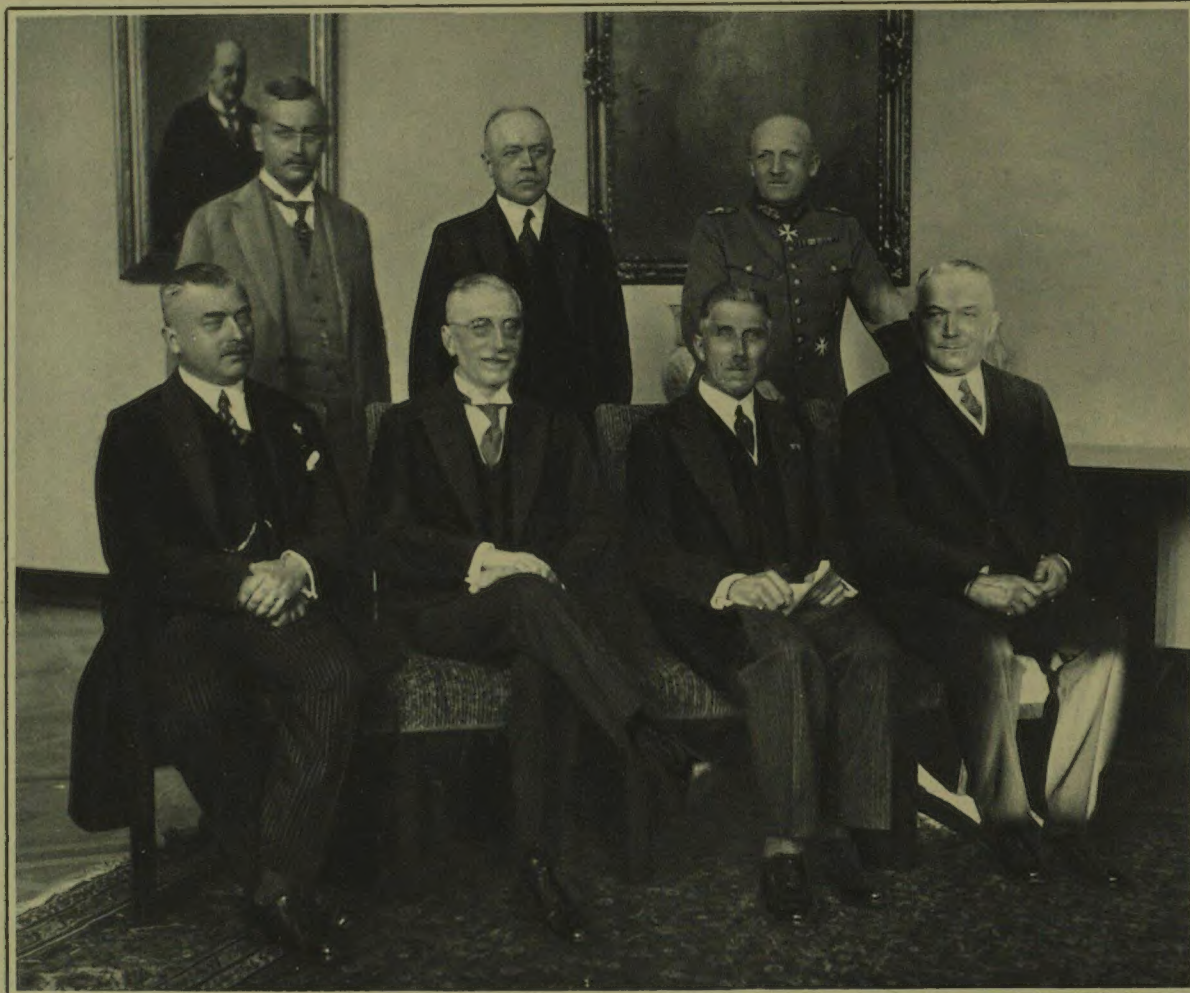
Miss Sitwell depicts him as a charming character, generous to a fault, and, though himself a professional gambler, always anxious to save the young and inexperienced from committing acts of folly. "Be persuaded," he told one young hot-head, "that, had you the Bank of

England, with your present ignorance of gaming, it would vanish like a fairy dream." He was as tireless in organising charities as he was open-handed with his own fortune. In the severe winter of 1739 he went from house to house relieving necessitous cases out of his own pocket; he raised a subscription for the colliers, and "also gave a dinner to the weavers, who came begging to Bath in a body, and when they left, gave to each a week's subsistence."

He died in 1761 at the age of eighty-six. Though the tender ministrations of Mrs. Juliana Papjoy and Lady Betty Besom no doubt comforted him, poverty and calumny darkened the last years of his life. His friends contributed the modest sum of ten pounds a month to relieve the one, but the other, which included accusations of meanness, maladministration of charitable funds, and blackmail, though utterly false, was less easy to combat. However, the town gave him the tribute of a splendid funeral, and the epitaphs which, in Latin and English, Miss Sitwell quotes in full, do complete justice both to himself and to the century's unique art in immortalising the virtues of the departed.

Richard Nash is, of course, the central figure of her book, but Miss Sitwell has much to tell us about Bath that is not directly connected with the astonishing facts of his life. He was, indeed, *arbitrarius elegantiarum*; but the elegance itself

was provided by the persons of fashion who visited the town, particularly the women, from whose witty and delightful letters Miss Sitwell gives us copious extracts. We hear something of Pope, of the elder Pitt, of Quin the actor, of Horace Walpole, of Gainsborough, of Wesley (who had a brush with the Beau, and came off best), of Lord Chesterfield, of Goldsmith, of Captain Philip Thicknesse, of Dr. Johnson, of Philip Allen, Postmaster, then Mayor of Bath, builder of Prior's Park, and prototype of Fielding's "Squire Allworthy." But Miss Sitwell's gift is at its liveliest in tracing the relationships between the great ladies congregated in the town—Sarah Duchess of Marlborough, Mrs. Elizabeth Montagu, Mrs. Delany, Mrs. Siddons, and last, but most striking of all, Lady Huntingdon. That extraordinary woman, the champion of the Methodists, whose talk was always of religion, who publicly rebuked her friends' shortcomings, possesses just that strange, fantastic quality that fires Miss Sitwell's imagination. Malice was fashionable; nearly all the habitués of Bath, from Horace Walpole downwards, rejoiced in being spiteful. Miss Sitwell enters with the greatest spirit into their tiffs and quarrels; she fans the teacup storms; her pen, no less pointed than theirs, scratches and stabs and makes old grievances smart again. But she is never lacking in heart, seldom in a sense of proportion; and her book, for all its preoccupation with personalities, has the dignity of history as well as the charm of wit.



HERR VON PAPEN'S CABINET: THE CHANCELLOR AND SOME OF THE CHIEF MINISTERS, ON WHOSE ADVICE PRESIDENT VON HINDENBURG DISSOLVED THE REICHSTAG.

Sitting (from left to right) are Baron von Braun, Food and Agriculture; Baron von Gayl, Interior; Herr von Papen, Chancellor; Baron von Neurath, Foreign Affairs; standing (from left to right) are Dr. Gürtner, Justice; Dr. Warmbold, Economic Affairs; Lieut.-General von Schleicher, Defence. Other Ministers sworn in on June 2 were Count Schwerin von Krosigk (Finance) and Baron von Eltz-Rübenach (Posts and Communications.) The office of Minister for Labour had not then been filled, and Dr. Warmbold was provisionally charged with the business of the Labour Ministry. On June 4 President von Hindenburg, acting on the advice of the new Ministers, dissolved the Reichstag. It is understood that the elections will take place in July. Meantime, the Government has warned the newspapers commenting on Herr von Papen's activities in the United States during the Great War.

lodgings"; he "hired an orchestra from London"; new houses were built, the roads were paved, and, in short, "Bath would have been unrecognisable to a visitor returning there after an absence of twenty years."

His rule was severe, but then no doubt it had to be. Gambling led to street-fighting and duels; Beau Nash determined that these should be stopped. "He was resolved, he said, to 'hinder people from doing what they had no mind to,' and he published an edict which forbade, absolutely, both the fighting of duels, and the wearing of swords, at Bath. If the rumour of a challenge reached the ears of the Beau, he had the offenders arrested immediately."

On minor points of decorum the King of Bath was equally strict. Ladies were not to wear white aprons at the Assembly; "only Abigails," he said, "wore white aprons." It was more difficult, for some reason, to prevent gentlemen wearing boots. "The gentlemen's boots," said Goldsmith, "made a very desperate stand against him." Indeed, it was in this matter of wearing boots that he met his one great defeat—at the hands of that distinguished soldier, Lord Peterborough. Lord Peterborough lost his luggage, including his shoes, on the way to Bath; and he obstinately refused to renew his equipment; he would not even buy new underlinen, "preferring to go from friend to friend and borrow theirs." "It is a comical sight to see him," wrote Lady Hervey, "with his blue

\* "Bath." By Edith Sitwell. (Faber and Faber; 15s.)

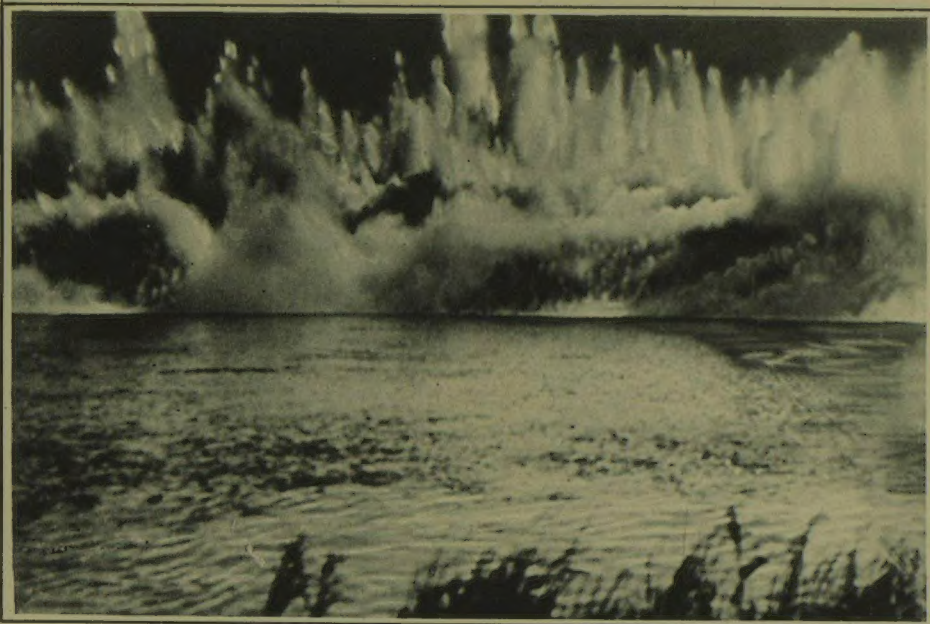


## THE ODD SIDE OF THINGS: A PAGE OF CURIOSITIES.



A CAFETERIA CARRIAGE ON AN ENGLISH TRAIN: PASSENGERS PARTAKING OF A "HELP-YOURSELF" MEAL ON THE L.M.S. RAILWAY.

An innovation on British passenger trains was demonstrated for the first time on June 2. The L.M.S. Railway has introduced a new type of restaurant car, unique in design and equipment, on the lines of the American cafeteria. Customers who want a snack and a drink rather than a proper meal can serve themselves as they enter, and can obtain drinks from a waitress behind the bar. The cafeteria runs between Euston and Nottingham.



THOUSANDS OF TONS OF WATER AND ROCK BLOWN SKY-HIGH: A STRIKING PHOTOGRAPH OF THE EFFECTS OF A DYNAMITE CHARGE.

The correspondent who sends this remarkable photograph informs us that "water and rock combine in one giant upheaval as a ton and a quarter of dynamite, in one single charge, is set off in Starved Rock Pool, near Marseilles, Indiana. The blast sent water over fifty feet into the air, and loosened 140,000 cubic feet of rock. The work is part of the Illinois Waterway Construction project."



A CURIOSITY FROM THE SOUTH AMERICAN VOLCANIC AREA: AN ENGINE-DRIVER GOGGLED AND GAS-MASKED AGAINST FUMES AND ASH.



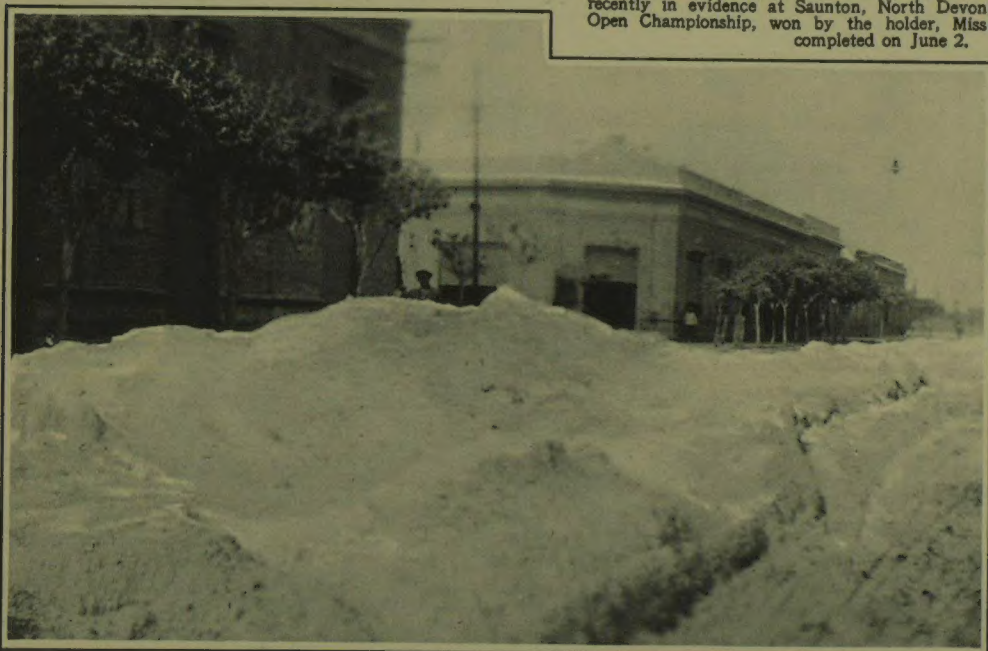
A NEAT DEVICE WORKED BY A GRANDFATHER CLOCK: A NEW STARTING INDICATOR FOR GOLFERS.

Mr. E. W. Evans, of Devon, is here shown standing by his invention—a golf starting indicator worked by a grandfather clock which controls the numbers appearing on the front of the box. The device was recently in evidence at Saunton, North Devon, where the Ladies' Open Championship, won by the holder, Miss Enid Wilson, was completed on June 2.



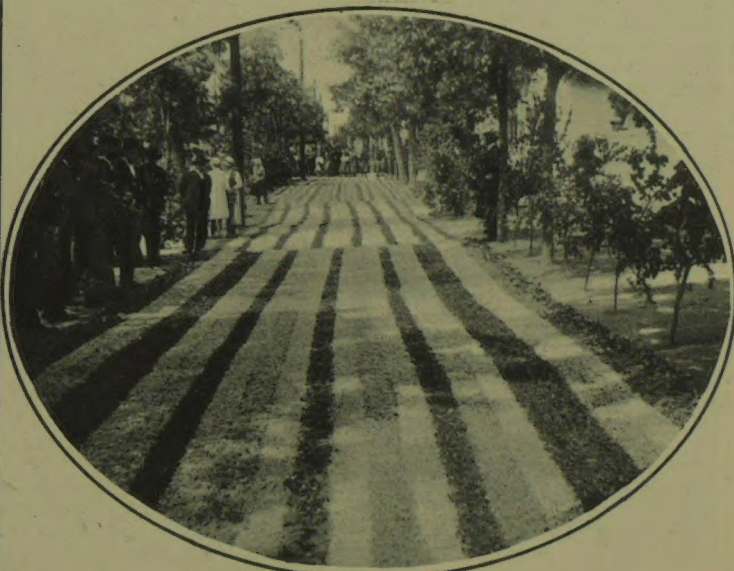
TO DROP FROM 5000 FEET IN A "BOMB": MR. JOHN TRANUM BESIDE HIS CURIOUS VEHICLE.

Mr. John Tranum, the well-known parachutist, intends to get inside the dummy bomb which is shown here, and drop in it from an aeroplane 5000 feet up. When he is travelling earthwards at 350 miles per hour, according to the correspondent who supplied this photograph, he will release himself by a lever and land by parachute.



AN AMAZINGLY THICK CARPET OF VOLCANIC ASH: CLEARING THE STREETS IN A SMALL ARGENTINE TOWN WHERE THE DRIFTS WERE KNEE-HIGH.

In our issues of April 30 and May 7 we published photographs of streets and towns in South America lying under a white carpet of ash erupted by the Andean volcanoes. These two further scenes are, however, sufficiently remarkable to warrant our returning to the subject. The streets of General Pico are seen to be at least knee-deep in ash, and there appear to be places where the drifts are waist-deep. The engine-driver above wears goggles and a gas-mask as protection against the ash-laden atmosphere.



A CARPET OF FLOWERS NEARLY THREE MILES LONG: THE ROUTE TAKEN BY A CORPUS CHRISTI DAY PROCESSION IN HUNGARY.

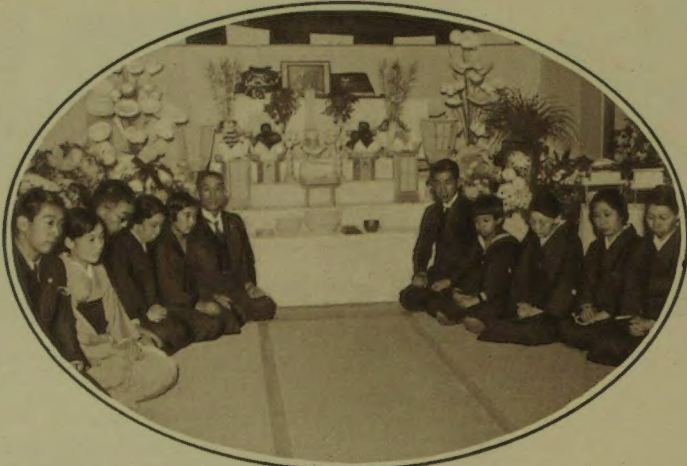
The Feast of Corpus Christi, which fell this year on May 26, was celebrated by the villagers of Budaörs with their annual procession along roads carpeted with flowers. The people are Swabians, of German stock, who still speak the German tongue and cling to their ancient customs. In the Corpus Christi procession rich and poor alike walk barefoot behind the Host, and pray before wayside altars.



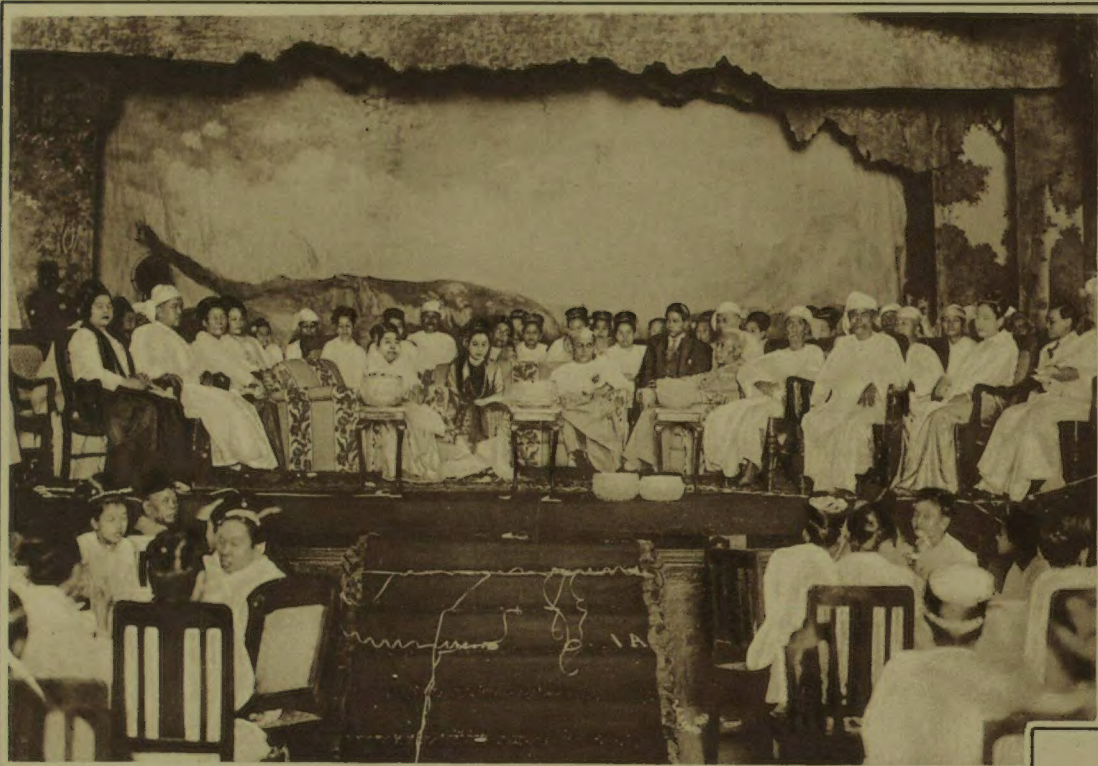
## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



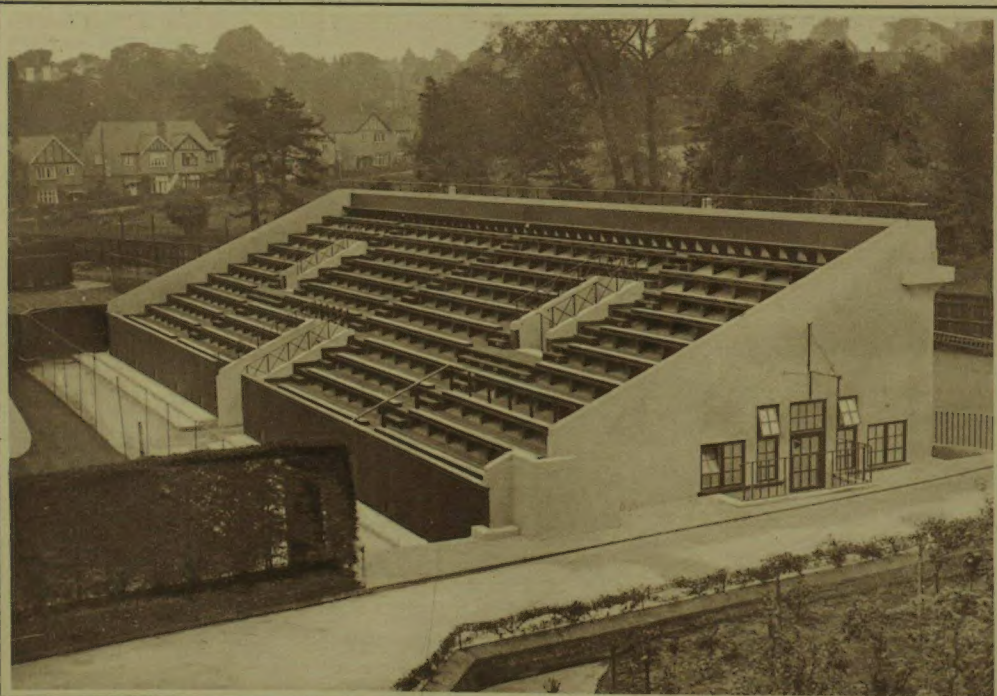
AFTER THE MURDER OF THE JAPANESE PREMIER: A GROUP OUTSIDE HIS ROOM, WHERE HE WAS SHOT.



AT THE MURDERED PREMIER'S COFFIN: M. INUKAI'S RELATIVES, INCLUDING HIS SON-IN-LAW, M. YOSHIZAWA (SIXTH FROM LEFT). These photographs show scenes that followed the assassination of the veteran Premier of Japan, M. Inukai, in his private room at his official residence in Tokio on May 15. On the left is a group of officers and officials, gathered to investigate, outside the door of the room where the crime was committed. It will be seen that those who have entered the death-chamber have removed their shoes (laid on the floor) as a mark of respect. The other photograph was taken inside the room after it had been arranged in the manner of a "lying-in-state" ceremony. Kneeling before the coffin is a group of mourning relatives, including M. Yoshizawa (son-in-law), then Foreign Minister.

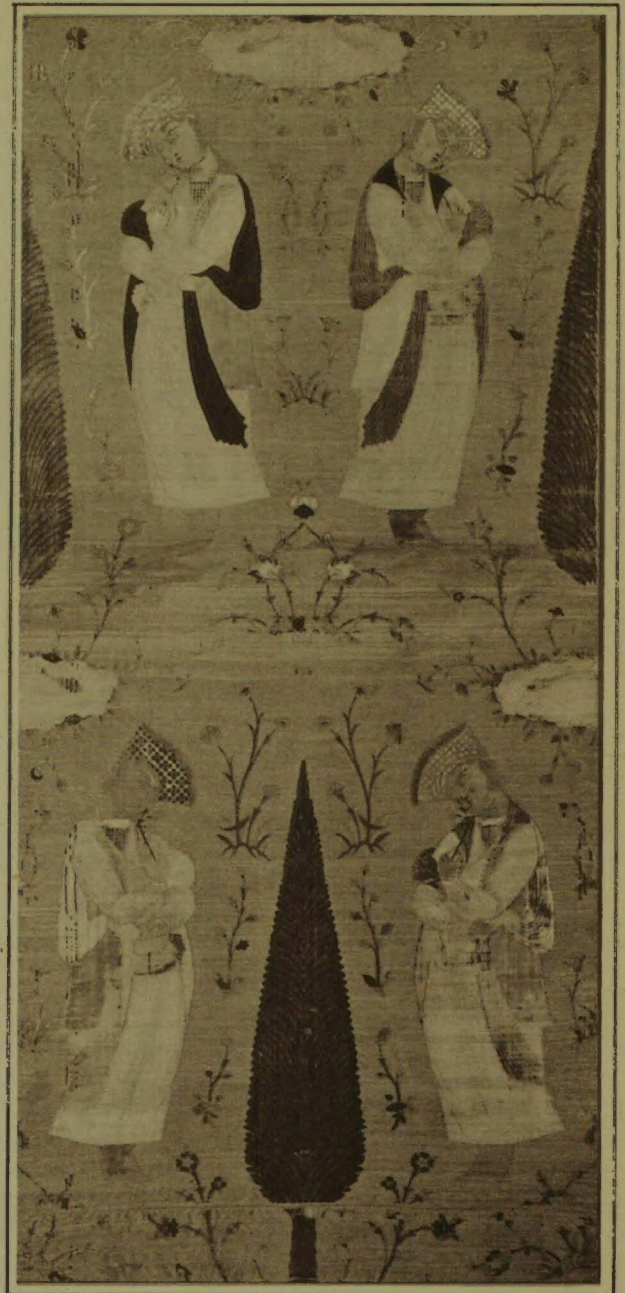


THE MARRIAGE OF THE ONLY WOMAN DELEGATE TO THE BURMA ROUND TABLE: MISS MAY OUNG AND HER BRIDEGROOM, MR. U. SHWE BAW, IN A WEDDING GROUP AT RANGOON. Miss May Oung, who was the only woman delegate to the Burma Round-Table Conference held a few months ago in London, was married on May 14, in Rangoon, to Mr. U. Shwe Baw, M.A., of the Indian Civil Service. They are seen in our photograph seated in the centre. Miss May Oung, it may be recalled, produced a favourable impression here by her speeches. She comes of a distinguished Burmese family, and her father, the Hon. V. May Oung, has been a Government Minister.



AN IMPROVEMENT AT WIMBLEDON IN READINESS FOR THE LAWN-TENNIS CHAMPIONSHIPS MEETING: THE NEW STAND ERECTED AT NO. 2 COURT.

Various improvements have been made at the All-England Lawn Tennis Club at Wimbledon, in readiness for the forthcoming championships meeting, which is due to begin on June 20 and continue till July 2. Our illustration shows the fine new stand, seating 850 spectators, built at No. 2 Court, at a cost of over £8000. It has dressing accommodation underneath for 54 men players. It was stated recently that the new lounge and bar for players, over the Referee's office, was also finished and only needed furnishing.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A MAGNIFICENT PIECE OF PERSIAN VELVET BROCADE. This velvet, with a ground of cloth of gold woven with a twill tie, is a superb example of the noble fabrics woven by the master weavers of Persia at the time of Shah Abbas the Great (1585-1628). It came from the Treasury of an Indian Prince, and was bought in 1923 with the help of the National Art-Collections Fund. The scene shows graceful youths in a garden—a favourite subject with the Persians, who did not follow the stricter Mohammedan rule which forbids the representation of living beings. (Length 5 ft. 3 in.; width, 2 ft. 6 in.) By courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)



THE BERLIN MUSEUM'S "MASTERPIECE OF THE MONTH," A PARALLEL TO THE VICTORIA AND ALBERT'S WEEKLY "TREASURE."

We learn that henceforward in the "Deutsches Museum" at Berlin a special object will be chosen each month and exhibited as the "masterpiece of the month." The "Deutsches Museum's" masterpiece of the present month, here illustrated, is a 14th-century reliquary in the form of a bust of a woman saint, in painted wood, from the neighbourhood of Basle.



## HAPPENINGS AT HOME AND ABROAD: MEMORABLE EVENTS AND OCCASIONS.



GARIBALDI'S WIFE COMMEMORATED IN ROME: SIGNOR MUSSOLINI MAKING A SPEECH AFTER THE QUEEN OF ITALY HAD UNVEILED THE STATUE OF ANITA GARIBALDI.

This fine equestrian statue of Anita Garibaldi, whose remains had a few days before been ceremonially placed in the plinth, was unveiled on June 4 by Queen Helena, in the presence of the King of Italy. The statue is by Signor Rutelli. After the unveiling, Signor Mussolini made a speech in which he praised the sculptor's work, and traced the continuity and unity of purpose between Garibaldi's Red-Shirts and the Fascist Black-Shirts.



THE "VICTORY'S" OLD FOE, AND ONLY FELLOW-SURVIVOR OF TRAFALGAR, REACHES SPITHEAD: THE "IMPLACABLE" ABOUT TO BE BOARDED BY NAVAL CADETS. The old wooden man-o'-war, H.M.S. "Implacable," which fought on the French side at Trafalgar under the name of the "Duguay-Trouin," and is the only ship surviving from that battle besides the "Victory," was recently towed from Falmouth to Portsmouth, for use as a holiday training-ship for boys. On reaching Spithead she was boarded by Naval cadets. As she came abreast of the "Victory," Nelson's flag-ship paraded her guard.



THE WORLD'S RECORD FOR THE FASTEST RAILWAY JOURNEY—SWINDON TO PADDINGTON AT 81.6 M.P.H.: THE G.W.R. "CHELTENHAM FLYER" PASSING THROUGH PANGBOURNE.

This Great Western express, inscribed on the front of the engine "Cheltenham Flyer—world's fastest train," made a new world's record for the fastest railway journey on June 6, when it travelled from Swindon to Paddington (77.3 miles) in 56 min. 47 sec., or at an average rate of 81.6 miles an hour. For some 70 miles of the run the speed averaged 87.5 m.p.h., while for 30 miles of this distance it reached an average of over 90, with a maximum of 92.3 m.p.h.



NEW YORK'S POPULAR MAYOR ACCLAIMED OUTSIDE THE COURT WHERE HE WAS INTERROGATED: MR. JAMES WALKER (CENTRE) ACKNOWLEDGING CHEERS.

The Mayor of New York, Mr. James J. Walker, appeared before the Hofstadter Committee of Inquiry on May 25, and went into the witness-box to refute allegations of "graft" in the city's government. The examination was conducted by Judge Seabury, who has worked for almost two years to collect evidence for the investigation. As will be seen from our photograph, it does not seem to have affected Mayor Walker's popularity.



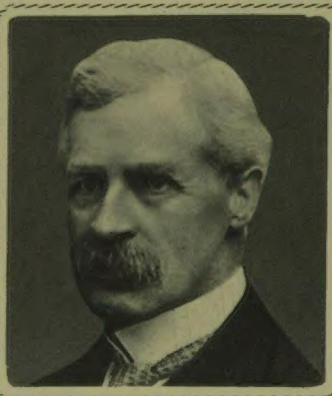
## PERSONALITIES OF THE WEEK:

## PEOPLE IN THE PUBLIC EYE.



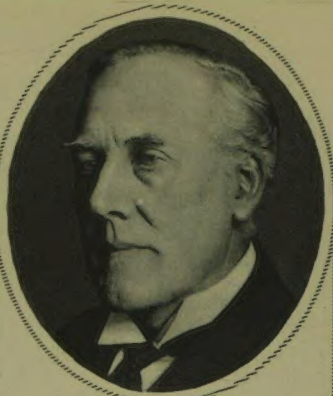
**AIR-COMMODORE CHARLES E. KINGSFORD SMITH.**

New Knight. For services to aviation in the Commonwealth of Australia. Establisher of the record for a commercial flight from England to Australia, carrying mails, in January last.



**MR. J. D. SIDDELEY.**

New Knight. Chairman and managing-director of Armstrong-Siddeley Motors, Ltd. For public services in connection with mechanical development in the Defence Forces. Director, Armstrong-Whitworth Aircraft, Ltd.



**MR. R. H. DAVIS.**

New Knight. Governing director of Messrs Siebe Gorman and Co. Inventor of the Davis submarine escape apparatus and of a submersible decompression chamber for use in deep-sea diving.



**MR. RAYMOND UNWIN.**

New Knight. President of the R.I.B.A. Chief Adviser to the Greater London Regional Town Planning Committee since 1929. Late Chief Technical Officer for Building and Town-Planning of the Ministry of Health.

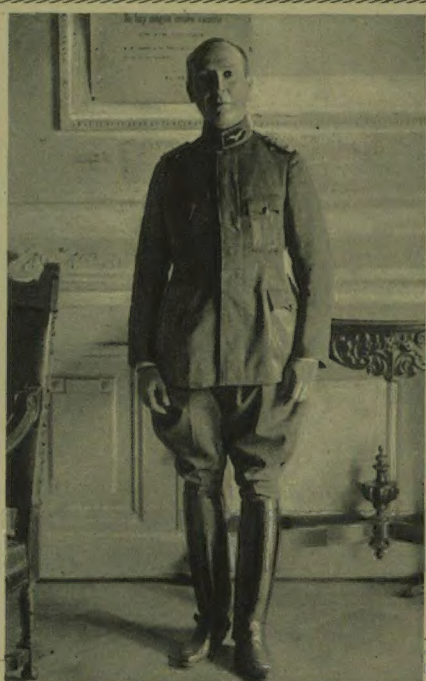


**DR. STANLEY WOODWARK.**

New Knight. Physician; Lecturer on Medicine; and Dean of the Medical School, Westminster Hospital. Late Medical Arbitrator for Trade Union and Friendly Societies Insurance Fund. Visiting Physician to Ministry of Pensions.

**MR. H. N. GLADSTONE.**

New Baron. Lord-Lieutenant of Flintshire. Treasurer, National Library of Wales. Third son of the late Rt. Hon. W. E. Gladstone, the great Liberal leader. A director of the P. and O. and other concerns.



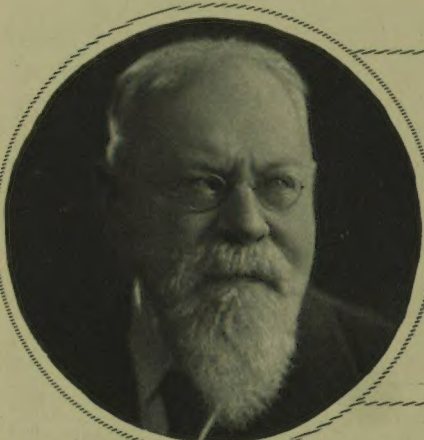
**THE REVOLUTION IN CHILE: COLONEL GROVE, WHO PLAYED A PROMINENT PART.**

The Government of Don Juan Montero, who took office as President in 1931, was overthrown on June 5. It appears the movement began when Colonel Marmaduke Grove (who is the son of an Irishman) was removed from his command at the Aviation School. He is a Minister in the new Cabinet.



**MR. LAURENCE BINYON.**

New Companion of Honour. The well-known poet. Deputy Keeper, Sub-department of Oriental Prints and Drawings, British Museum. Author of the "Drawings and Engravings of W. Blake" and "Blake's Engraved Designs."



**SIR SEYMOUR KING.**

New Baronet. Chairman of the Commissioners for the purposes of Income Tax for the City of London. Mayor of Kensington, 1901 and 1902. Formerly head of Henry S. King and Co., London, and other firms.

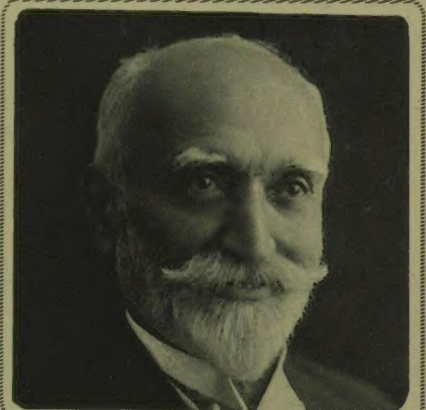
**MR. E. V. LUCAS.**

New Companion of Honour. The well-known author, journalist, poet, and essayist. Editor of numerous anthologies, both of prose and verse. Member of the Royal Commission on Historical Monuments since 1928.



**MISS JOAN RICHMOND AND MRS. E. WISDOM (RIGHT), WINNERS OF THE THOUSAND MILES' RACE AT BROOKLANDS.**

The 1000 miles' race organised by the Junior Car Club, at Brooklands, was won on June 4 by Mrs. E. Wisdom and Miss Joan Richmond, driving a 1089-c.c. Riley. The car finished the course of 1046.4 miles at an average speed of 84.41 m.p.h. This is the first occasion on which a first-class race of great length has been won by women drivers. The second car was a 2970-c.c. Talbot, driven by A. O. Saunders-Davies.



**SIR DORABJI TATA.**

The head of the big iron and steel works at Jamshedpur, the hydro-electric installations on the Western Ghats, the big Tata cotton mills, and other Indian enterprises. Died on June 3; aged 72. He entered Caius College, Cambridge, in 1877, and gained his colours for cricket and football.



**DR. BURGESS BARNETT, C.M.Z.S.**

Appointed by the Council of the Zoological Society as Curator of Reptiles, in succession to the late Miss Joan Procter. He returned recently from Peru (where he had been medical officer of the Lobitos Company), and took up his new duties on June 6.



**MISS ENID WILSON (RIGHT), WINNER OF THE LADIES' GOLF CHAMPIONSHIP; AND MISS PURVIS-RUSSELL-MONTGOMERY.**

Miss Enid Wilson (Notts) won the Ladies' Open Championship for the second year in succession, beating Miss C. Purvis-Russell-Montgomery (St. Rule) in the final round of thirty-six holes of the Saunton links by seven holes up and six to play. Though Miss Wilson allowed some weaknesses to appear in her play in the morning round, her skill in the afternoon was most impressive.



## ITALY'S CROWN PRINCESS IN TRIPOLI: A COSTUME PORTRAIT.



IN SAHARAN DRESS: THE PRINCESS OF PIEDMONT AT GHADAMES DURING HER RECENT AFRICAN VISIT.

It will be recalled that her Royal Highness the Princess of Piedmont, the only daughter of the King and Queen of the Belgians, married Prince Umberto, only son of the King and Queen of Italy and heir to the Italian throne, in January 1930. The Prince and

Princess took up their residence at Naples in November 1931, on the appointment of the Prince to the command of the 25th Infantry Brigade, which is stationed there. The arrival of their Royal Highnesses at their new home was greeted with immense popular enthusiasm.



WONDERFUL DISCOVERIES IN NUBIA: SILVER HORSE-HARNESS; IRON SPEARS.



FIG. 1. PART OF A BEAUTIFUL SET OF SILVER HORSE-TRAPPINGS OF THE ROMAN PERIOD FOUND IN NUBIA: THE BIT AND REINS. (WITH A CENTIMETRE SCALE TO INDICATE DIMENSIONS.)

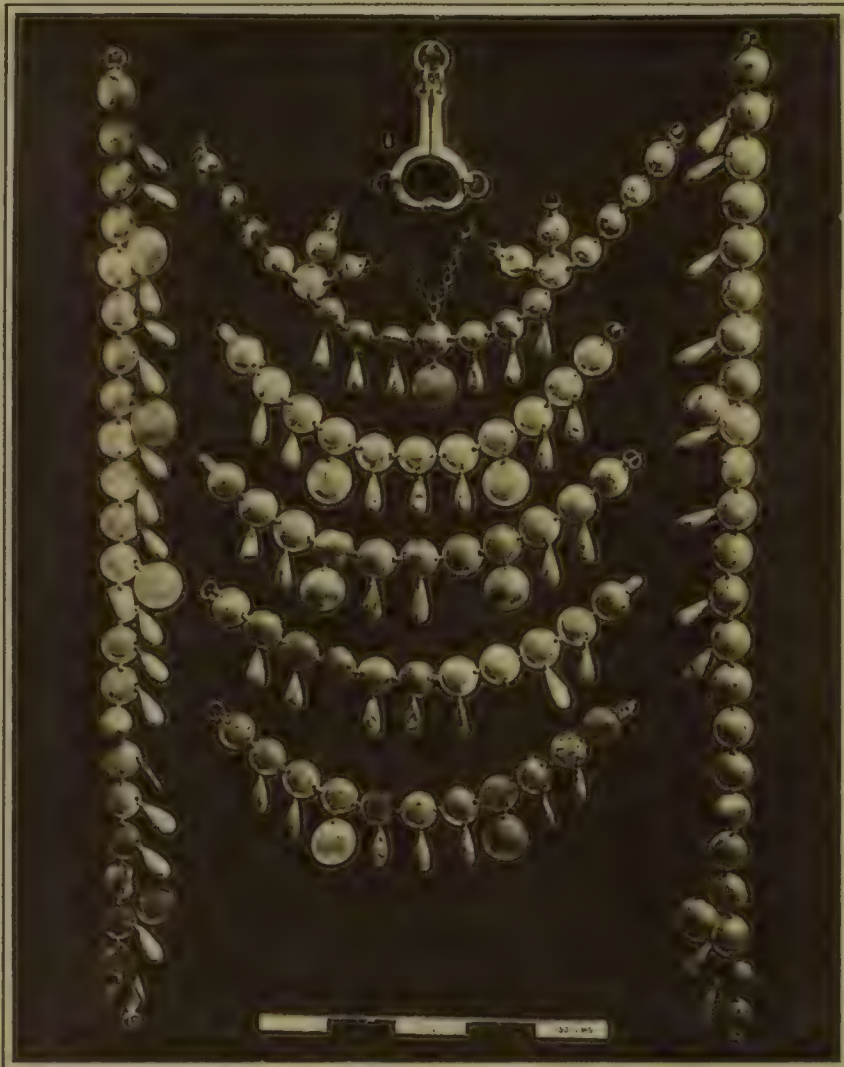


FIG. 2. SILVER HORSE-HARNESS FROM ONE OF THE ETHIOPIAN TOMBS OF ROMAN DATE DISCOVERED IN NUBIA: A SET OF SILVER TRAPPINGS INCLUDING THE BIT. (WITH 50-CENTIMETRE SCALE TO SHOW SIZE.)



FIG. 3. SILVER LION-HEADS WITH GARNETS INLAID FOR EYES, AND IVORY TONGUES: ORNAMENTS FROM THE SET OF HORSE-TRAPPINGS ILLUSTRATED ON THE OPPOSITE PAGE. (WITH CENTIMETRE SCALE TO SHOW SIZE.)



FIG. 4. IRON SPEAR-HEADS FROM NUBIA: THREE EXAMPLES—THE CENTRAL ONE ENGRAVED WITH FIGURES OF HARPOCRATES, IDENTIFIED WITH HORUS AS A CHILD. (SIZE SHOWN BY CENTIMETRE SCALE.)

We illustrate above and on the next three pages remarkable discoveries made recently in Nubia, by an archaeological expedition of the Egyptian Government Department of Antiquities, under the leadership of Mr. Walter B. Emery. These discoveries were made in a bay of wind-swept desert south of the Great Temple at Abu-Simbel, and on the east bank of the Nile, in a group of mounds which proved to be earthen tumuli erected, in the late Roman period, by an Ethiopian people over their subterranean tombs. Especially interesting was a fine set of

silver and jewelled horse-harness (Figs. 1, 2, 3, and 5). A note describing the illustration opposite (Fig. 5) states: "The saddle is of wood covered with red leather and a blue-dyed sheepskin (all these being replicas of the originals). There is a silver pommel and back. The head-stall, reins, and bit are of silver, with lions' heads inlaid with garnet eyes and ivory tongues. Around the neck is a collar of cowrie shells, and below this is a set of bronze bells mounted on a decorated card. The trappings are of solid silver." On the opposite (west) side

[Continued opposite.



# "THE GEMMY BRIDLE GLITTER'D FREE": NUBIAN HORSE-TRAPPINGS.



FIG. 5. EQUIPPED WITH THE TRAPPINGS ILLUSTRATED OPPOSITE: A LIFE-SIZE MODEL OF A HORSE IN THE ACTUAL SILVER HARNESS FOUND, DECORATED WITH LION-HEADS; AND A REPLICA OF THE BLUE SHEEPSKIN SADDLE.

of the river, a similar cemetery stretches far along the water's edge, and here the mounds, which number more than sixty, are many of them larger than those already excavated. The following article has been contributed by a correspondent. "The Archæological Survey of Nubia," he writes, "has recently completed a most interesting and satisfactory season's work in clearing up that district before the newly heightened Aswan Dam submerges the area. The work will continue next season, which will, however, probably be the last,

and it is anticipated that even more interesting finds will be made. The principal objects discovered during the 1931-32 season have now been housed in the Egyptian Museum, and have caused more popular interest than anything since Mr. Howard Carter's discovery of the Tutankhamen relics. Preliminary clearing around one of the large mounds, known locally as the Mounds of Goha, on the east bank, and the Mounds of Krobere, on the west, revealed passages cut out by robbers in the hard mud. The plundering had been very

[Continued overleaf.]



# STEPS TO A GREAT ARCHAEOLOGICAL DISCOVERY: TREASURE FROM A NUBIAN REGION DESTINED TO BE SUBMERGED.



FIG. 6. A SILVER PLATE WITH A "COMPOSITE" CLASSICAL GOD WROUGHT IN RELIEF: A FIGURE COMBINING THE ATTRIBUTES OF VULCAN, MERCURY, MARS, AND HERCULES. (SIZE, 15 INCHES DIAMETER.)

*Continued.*  
thorough in the tombs, but so novel was their type that the excavators felt justified in removing one mound so that the entrance passage might be examined. Their hopes were fulfilled; in all the tombs on the east bank the ramp and entrance-pit were found undisturbed, and in them were found sacrificed slaves, horses, dogs, camels, and donkeys. Of the mounds on the west bank, only two chambers in the first one opened have so far been excavated, but the yields already promise a store of treasure, and it is felt that the present exhibits are only the preliminary finds of a huge archaeological discovery. The new exhibits include a set of silver horse-trappings. This has already been mounted on a fine black life-sized model of a horse (Fig. 5). The leathern saddle and the blue-dyed sheepskin are exact replicas of those found, and the Museum authorities intend subsequently to place the originals in the case. The silver head-stall looks especially well, the decorative lions' heads (Fig. 3), with their lapis eyes and ivory tongues, being shown to advantage. The original necklet of cowrie shells, and one of small bells and brightly coloured cotton balls (also replicas), are similar to those used at the present time. The bit is particularly powerful, and gave the rider absolute control over his mount. A second horse has a wonderful jewelled collar, and there are some silver saddle pommels of beautiful design. In some cases the designs are purely Egyptian in origin, and are composed of hawks and the conventional lotus pattern. In one tomb the skeletons of forty-six dogs were found, most of them having silver bells attached to their crumbling leather collars. Other exhibits are two huge silver plates and a

*(Continued below.)*



FIG. 7. FINE METAL-WORK FROM ETHIOPIAN GRAVES OF THE ROMAN PERIOD IN NUBIA: A BRONZE VESSEL (ON THE LEFT) AND A SMALLER ONE OF SILVER.



FIG. 11. A CIRCULAR SHIELD OF BULL-HIDE STAMPED WITH A DECORATIVE DESIGN: A RELIC FOUND IN A PERFECT STATE OF PRESERVATION. (WITH 50-CENTIMETER SCALE TO SHOW SIZE.)

*Continued.*  
deep silver bowl (Fig. 10). The plates are both mounted upon silver stands, and are roughly 14 inches in diameter. One, very thick and solid, is perfectly plain; the other (Fig. 6) has an all-over representation of a composite Greek god, the design including the hammer and pincers of Vulcan, the winged heels of Mercury, the armour of Mars, and the lion skin of Hercules. On one side of this god is a griffin and on the other side a serpent. The bowl has in its centre a very beautiful conventional design of doves and fishes. Among the other silver treasures are some plaques ornamented with designs representing ancient Egyptian gods. There is also an exquisite bronze standard-lamp in the form of the Greek god Apollo, holding in his outstretched hands columns reaching above his head on which are placed lamps (Fig. 8). Another bronze lamp is in the form of the head of a god, with eyes of garnet in silver settings. Some glass found in Nubia has a strong resemblance in colour and quality to old Venetian glass. There is a fine specimen piece and several tumblers of the greenish-yellow glass of the type found in mosques at the present time. In another tomb was found a bull-hide shield (Fig. 11), in perfect preservation, and by the side of the pit was a gaming-board of wood inlaid with ivory (Fig. 12). It lay face downwards over a leather bag containing ebony and ivory 'men,' ivory dice, and a dice-box. The dice are exactly the same as dice of to-day. There were also some spear-heads with fine engravings (Fig. 4). One is of Harporates (the god Horus as a child), who was regarded by the Greeks as the god of silence. One of

*(Continued above on right.)*



FIG. 8. LIGHTING DECORATION IN ANCIENT ROMAN NUBIA: A BRONZE FIGURE OF APOLLO HOLDING ALOFT A PAIR OF LAMPS. (SIZE, 25½ INCHES HIGH.)

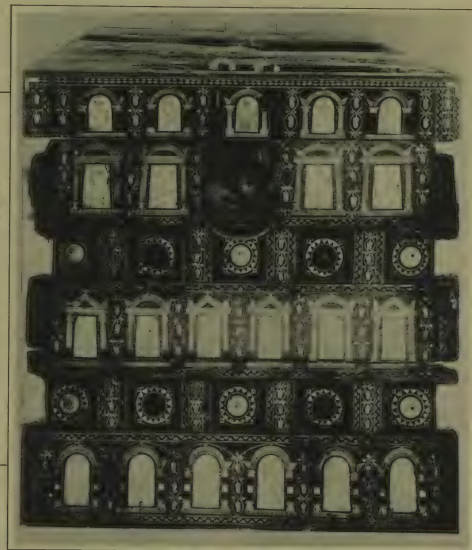


FIG. 9. A GREAT TREASURE-CHEST OF WOOD INLAIED WITH PAINTED IVORY PANELS REPRESENTING FIGURES FROM EGYPTIAN OR GREEK MYTHOLOGY, AND FITTED WITH A BRONZE LOCK: ONE OF THE MOST INTERESTING DISCOVERIES MADE BY THE NUBIAN EXPEDITION. (HEIGHT ABOUT 3 FT. 4 IN.)

*Continued.*  
the most interesting of the new exhibits is a treasure-chest of wood with inlaid painted ivory panels (Fig. 9). The figures are drawn from ancient Egyptian or Greek mythology, and the chest has a bronze lock. It is quite large, being over three feet high. Amongst the new jewellery exhibited is to be seen a golden necklace in a design following the ancient Egyptian tradition, as well as some signet rings with intricate seal designs and some attractive silver earrings. The new exhibits are of great interest and look extremely well in their new settings. It is expected, however, that next season's yields will be both larger and more interesting. It is of interest to note, concerning the slaughtered slaves and animals, that the slaves had been killed by strangulation, but the animals by axe-blows, the marks of which were plainly visible. A rope was found round the neck of one slave, and all the bodies of men and animals had been partially burned. These unfortunate slaves, as well as the animals, had been killed in order to form a retinue for their dead master in the life beyond the grave. Our readers will, of course, remember a parallel instance of human sacrifices at the death of a king, revealed by the discoveries made by Mr. C. Leonard Woolley at Ur in Mesopotamia.

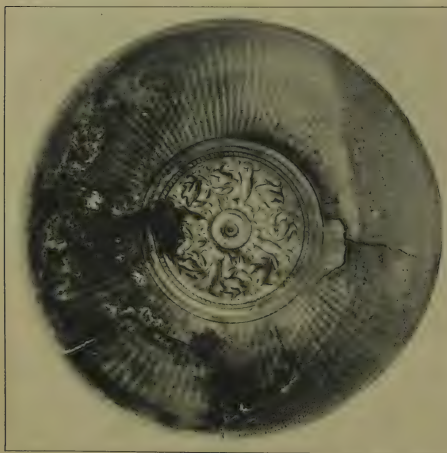


FIG. 10. A DEEP SILVER BOWL DECORATED, IN THE CENTRE, WITH A CONVENTIONAL DESIGN OF DOVES AND FISHES: A TREASURE FOUND BY THE EGYPTIAN EXPEDITION TO NUBIA. (SIZE, 12 INCHES DIAMETER.)

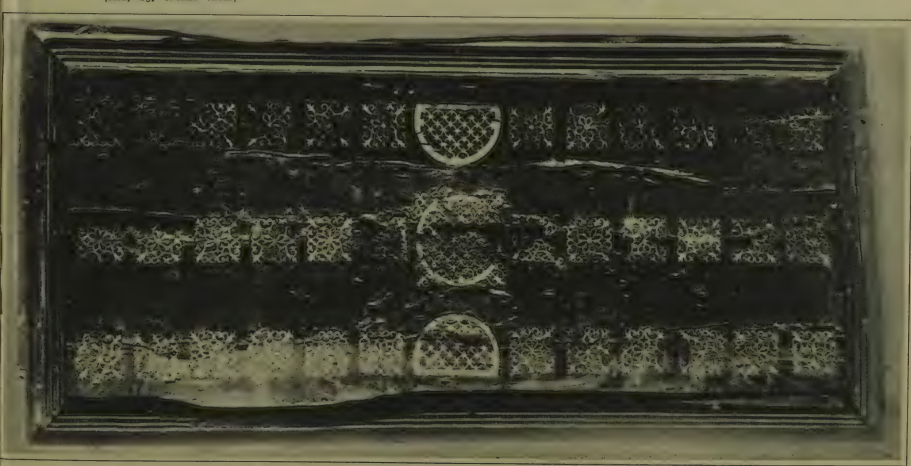
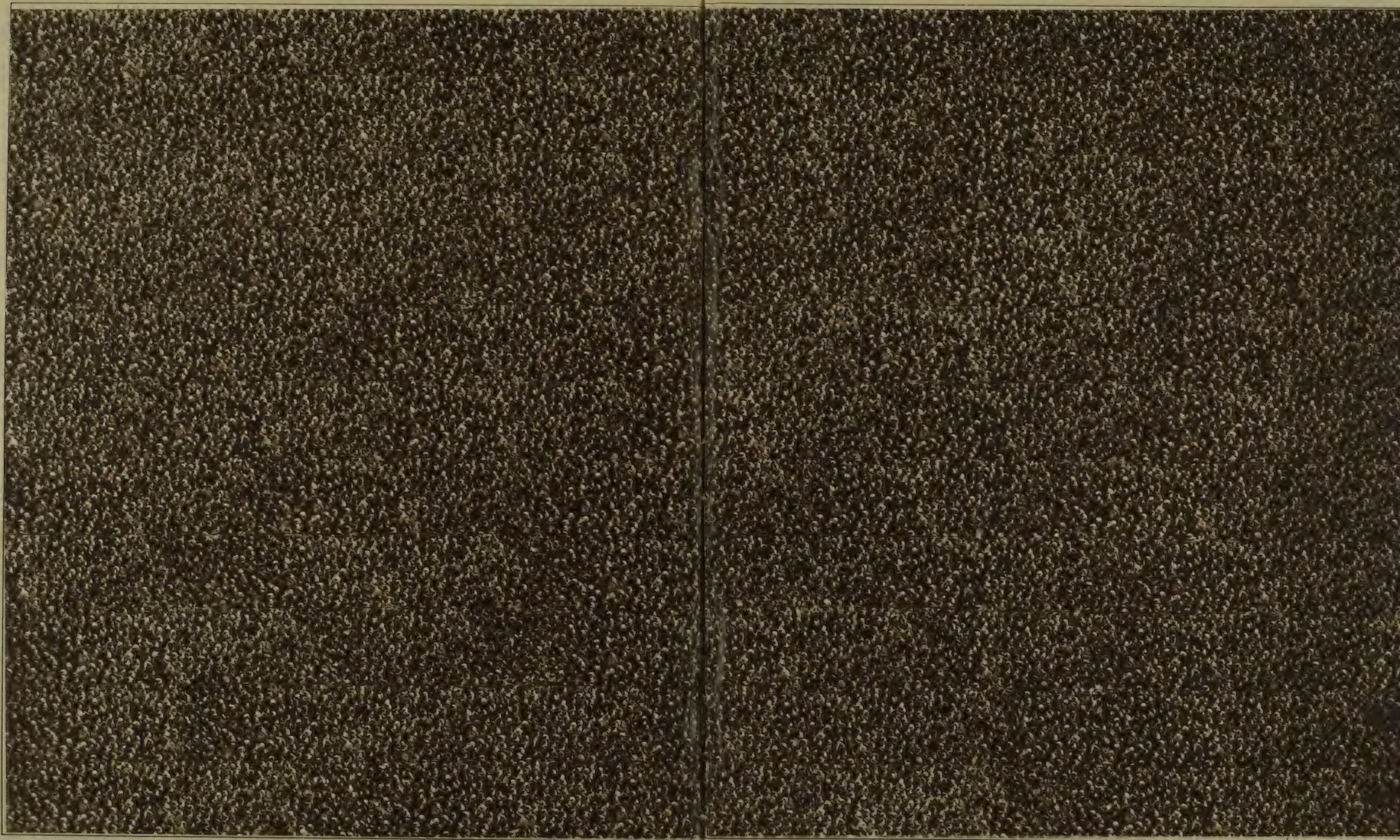


FIG. 12. A REMARKABLY INTERESTING EXAMPLE OF INDOOR RECREATIONS IN ANCIENT NUBIA UNDER ROMAN RULE: A GAMING-BOARD (MADE OF WOOD, WITH SILVER FITTINGS, AND DECORATED WITH INTRICATE DESIGNS IN IVORY INLAY), BENEATH WHICH WAS FOUND A LEATHER BAG CONTAINING EBONY AND IVORY "PIECES," IVORY DICE, AND A DICE-BOX.



# IN THREE YEARS MORE KILLED ON BRITISH ROADS THAN THE BRITISH WHO WERE KILLED IN THE 22 YEARS OF THE NAPOLEONIC WARS.



20,692! A CROWD WHICH REPRESENTS THE NUMBER OF OUR ROAD DEATHS OF THE LAST THREE YEARS, A PERIOD DURING WHICH NEARLY 1000 MORE PEOPLE WERE KILLED IN STREET ACCIDENTS THAN THE 19,796 BRITISH SOLDIERS WHO WERE KILLED DURING THE NAPOLEONIC WARS, 1793-1815.

Speaking in the House of Commons, the Home Secretary gave the figures for road accidents in Great Britain in 1931 as 6691 killed and 202,119 injured. As to the subject as a whole, it is on record that the average annual number of road deaths during the last six years has been over 6000; and the "Times" has pointed out that in the last three years there have been nearly 1000 more people killed in accidents caused by mechanically propelled vehicles, horse-drawn vehicles, ridden and led horses, and pedal cycles than the 19,796 British soldiers who lost their lives between 1793 and 1815 in the Napoleonic Wars. The precise figures for the three years ending December 31, 1931, are: Killed in street accidents—1929, 6696; 1930, 7305; 1931, 6691 (a total of 20,692 for comparison with the Napoleonic Wars' 19,796)—truly, as the Minister of Transport has called it, "an incredible story of death and disaster." The 1931 figures for killed and injured are over four times the total number of British troops killed, wounded, and dead from disease during the Boer War. For the rest, it must

be emphasised in connection with those of the deaths and injuries that were caused by mechanically propelled vehicles that the tendency to throw the whole of the blame upon the motorist is exceedingly unfair, to say the least. As a leader-writer in the "Evening Standard" had it a day or two ago: "In the first three months of this year 224 pedestrians were killed in the Metropolitan Police area. An analysis of these fatalities has been made by an impartial authority, and reveals that 114 deaths were due to crossing the road without due care, 34 to hesitating or faltering, and 25 to crossing from behind or in front of stationary vehicles. This means that 173 fatal accidents out of 224 were due to negligence on the part of pedestrians. And we all know that these figures correctly represent the facts. Is there a single member of the community who can truthfully say that he has never endangered his life through sheer carelessness?" Indeed, it is becoming increasingly necessary for all, whether afoot or on wheels, to remember the slogan "Safety First" and to practise what it preaches.



# The World of the Theatre.

By J. T. GREIN.

## DISCUSSION AND DEMONSTRATION.—"CASANOVA."

THOSE who are familiar with the work of Mr. J. B. Priestley—and who among readers is not?—will admit his critical acumen and powers of analysis and revaluation as shown through the essay, while as a novelist he has successfully combined the popular elements of the "best seller" with the literary graces. In both "The Good Companions" and "Angel Pavement" he has covered

court, with every member forced to answer the interrogations of the host, as prosecuting counsel, in quest of the whole truth. And as it is unfolded, this complex web of secrets, following each successive divulgement, ultimately leaves the drawing-room a débris. The host, so unfortunate and relentless in his probing questions, finds at the end that there is a skeleton in every cupboard, that not one among them can stand the fierce searchlight of analysis into their private history, and, with every faith broken and illusion shattered, he shoots himself, knowing himself to be a fool. Then the play begins again; but this time, when the embarrassing instant arrives it is lightly glossed over, and the curtain falls on a frivolous dance.

There is substance and true dramatic stuff in such a theme. Then why is it not wholly successful? It seems trite to say that it is the failure of a novelist; yet what is trite is nevertheless true. For Mr. Priestley's method, original and, indeed, daring in its repetition, does not justify itself on the stage artistically, for it never raises the illusion, and never stimulates that communicated feeling, which is drama's essence. Written as a novel, the character of Martin, upon whom the action turns, would have come to life, and the interrogation in the drawing-room would have been broken by descriptive and commentary passages. But on the stage Martin never appears—though this in itself is not the fatal handicap—and the dialogue, running continuously through three acts, never falls away from its analytical plane, never strikes deeper than the objective purpose to the subjective emotions, and hardly ever evokes an action. Such continuous talk, so logically and

Corner"—though it sprawls formlessly over the stage, does show a capacity not only for sharp differentiation of character, but for emotional vitality. Those moments when feeling breaks through the glitter bring rewards which all the clever artifices that Mr. Novello knows how to use with entertaining effect cannot give, because in those instants he hits the target of truth. Mr. Priestley's considerations of truth remain too abstract, too much the occupation of a mind and too little the discovery of the heart.

At the Coliseum, both the mind and the heart can sleep in peace, for this marvellous and lavish spectacle which the combined genius of Mr. Erik Charell and Professor Ernst Stern has devised, with the music of Strauss to lend its enchantment to the ear, relies neither on the intricacies of narrative nor the gaiety which clever players with opportunities can provide; but on the animation, the grouping, the colour, the exhilaration which crowds and revolving stages can stir, the rich, decorative stage-pictures that are displayed so opulently in "Casanova." There



J. B. PRIESTLEY'S PLAY, "DANGEROUS CORNER," AT THE LYRIC THEATRE: ESME CHURCH AS MAUD MOCKRIDGE, RICHARD BIRD AS ROBERT CAPLAN, MARIE NEY AS FREDIA CAPLAN, FLORA ROBSON AS OLWEN PEEL, AND FRANK ALLENBY AS CHARLES STANTON (LEFT TO RIGHT).

In "Dangerous Corner," a casual remark about the brother of one of the characters and a cigarette-box which turns out to have belonged to a man who died mysteriously starts the ball of suspicion rolling until many alarming possibilities are evident—among them theft, adultery, and suicide. The dénouement, it may be added, is as surprising as it is satisfying.

two distinct territories with equal ability, and, whether we consider his picaresque romance or his strongly developed study of life at close quarters, there can be no gainsaying his mastery over his medium. For he brings to his novels not only the craftsmanship, which is evident in their construction, but the gifts of narrative and the ability to delineate individual character. By observation and through reflection, the world he chooses to describe takes shape in his pages, and the characters that inhabit it have a vitality which compels us to accept them. It was natural, then, to expect that one day this distinguished author who had established himself as essayist and novelist should turn to the writing of a play—particularly since his successful collaboration with Mr. Knoblock in the stage version of "The Good Companions" offered such encouragement. And, in these days, when fresh playwrights with something fresh to give are so hard to discover, the advent of such a brilliant recruit was looked for with more than common anticipation. Had we not certain guarantees, based on his accomplished work, which justified our eagerness? Let me hasten to add that "Dangerous Corner," at the Lyric, has merits enough to deserve the attention of playgoers, merits that are none too familiar when one strikes an average over the round of pieces which come and go. Experience of late in tasting plays which have only had short runs—or deserve nothing better—is not only a confirmation that the judgment of the general public is essentially sound, but a bitter lesson. Bankrupt of ideas, bankrupt of character, bankrupt of anything which gives substance to an evening in the theatre—plays like these make us turn to Mr. Priestley's with pleasure. For he addresses the mind, brings an original attack to his subject, and displays, both in his theme and treatment, the working of a penetrating intelligence.

What is his subject? Briefly, it is summed up in the question: Is it always wise to tell the whole truth? Can you tell the whole truth and nothing but the truth? When the attempt is made, the result may be only the disastrous half-truth. In such a theme Mr. Priestley has seen the drama that lies behind the unspoken word, the secret hidden by reticences, the clash of suspicions and hatreds that go on beneath the commonplaces of our conversational exchange. To demonstrate—and I use the word advisedly with its implied criticism—he selects a drawing-room where a group of people, closely united either through marriage or common interests, is gathered, and, after allowing them to talk in desultory fashion for a while, suddenly brings us to a point of embarrassing contradiction. First he presses this instant with its reservations by a process of ruthless cross-examination to its uttermost limits. The drawing-room takes on the aspect of a

pertinaciously followed, has the qualities which belong to discussion, intriguing the mind by its ingenuity and logic; but it never allows the imagination to stray. It never pulses with the dynamic energy of life. The words never glow with passion, never grow hot with inner fire. Explanation, however admirable and exhaustive, unless it is infused with the warmth of emotion, falls dead, for the lips which deliver it are dead. Now, Mr. Ivor Novello's "Party," at the Strand—in a way a much lesser work, with none of the intellectual aspects of "Dangerous



"PARTY," THE NEW IVOR NOVELLO PLAY AT THE STRAND: LILIAN BRAITHWAITE (LEFT) AND BENITA HUME.

"Party" is a witty skit on the world of the theatre. It is dexterously produced by Athole Stewart. Douglas Byng appears in the rôle of an entertainer at the theatrical party.



SHAKESPEARE AT THE NEW THEATRE—IN BLACK-AND-WHITE SETTING: PHYLLIS NEILSON-TERRY AS OLIVIA IN "TWELFTH NIGHT."

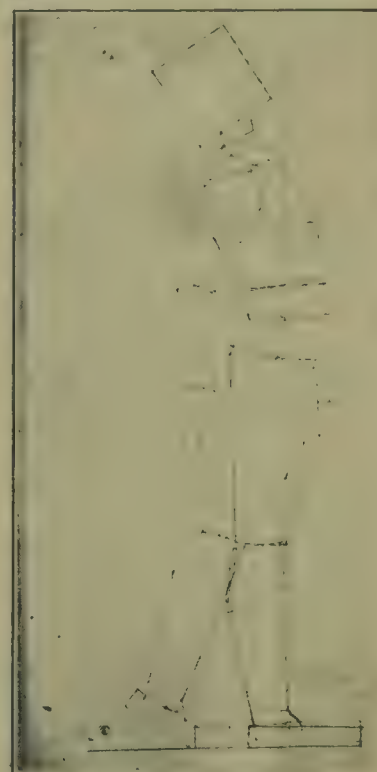
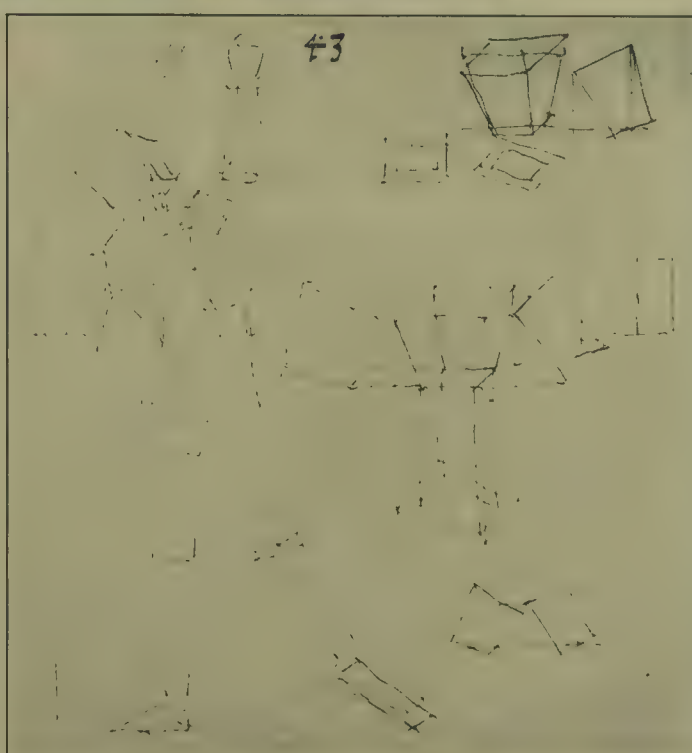
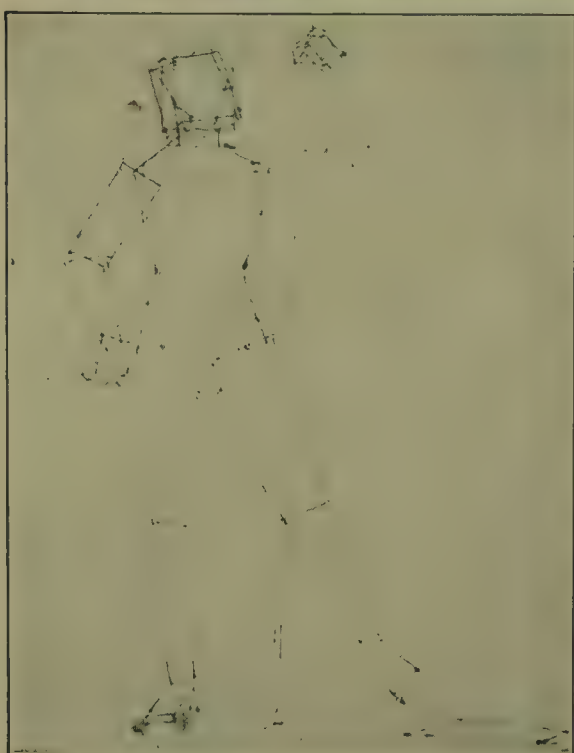
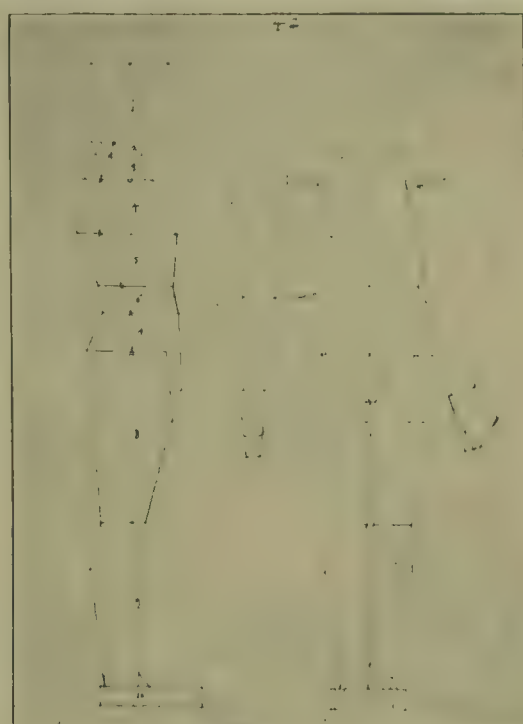
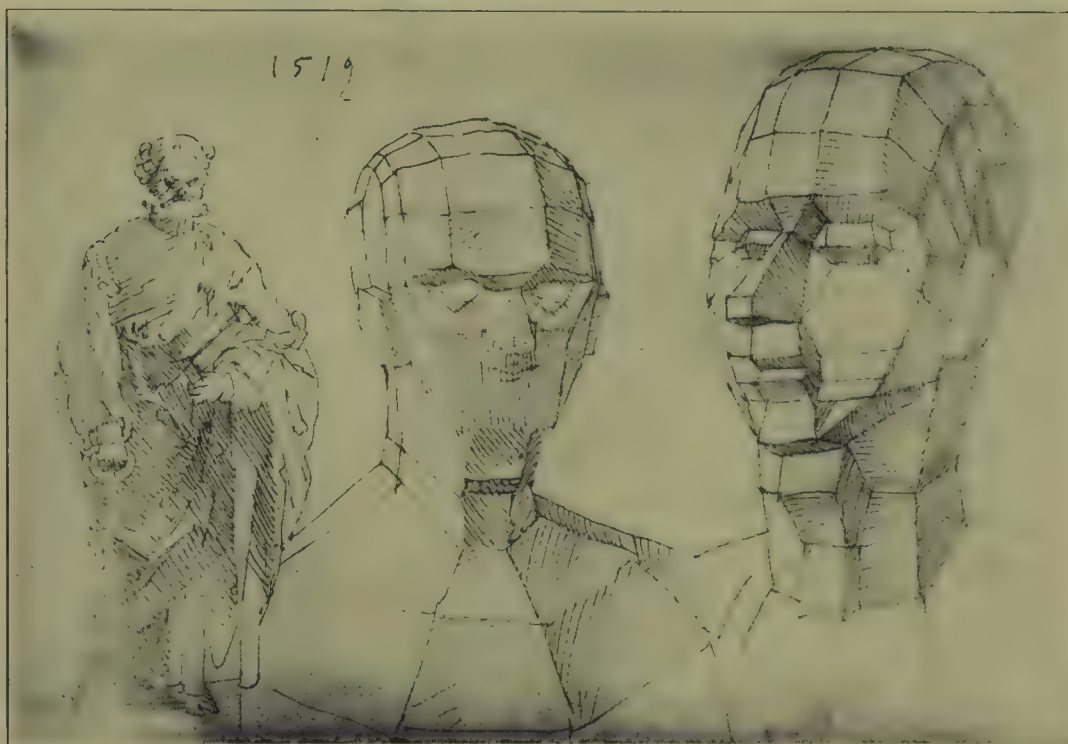
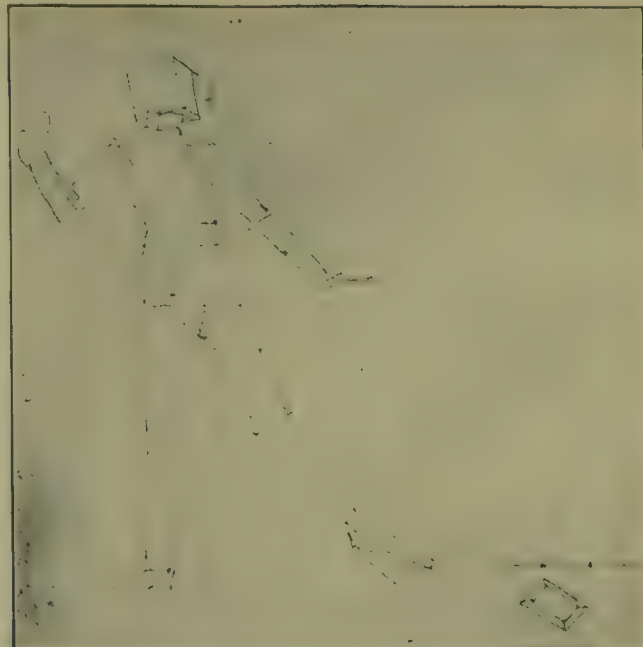
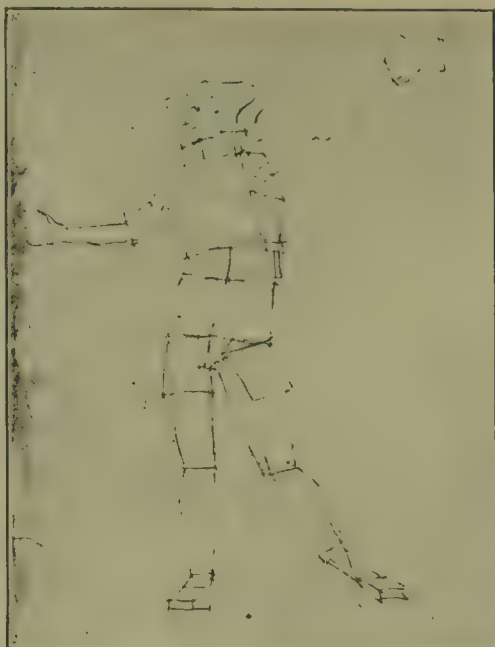
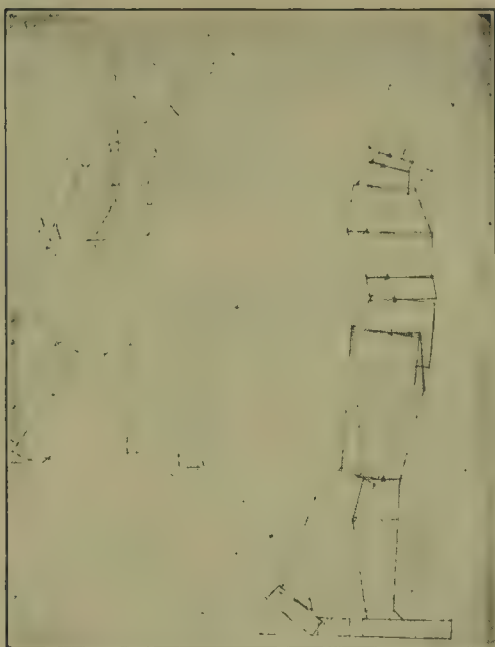
In this notable Shakespearian production, Robert Atkins takes the part of Sir Toby Belch and Jean Forbes-Robertson that of Viola. All the settings and the dresses are carried out in black and white.

are ballets of pure delight and splendours of staging, particularly in the final "Carnival in Venice" scene, that have not been surpassed on our stage. Here we go only to use our eyes and ears, to be cheated by this panorama of festive brilliance into a never-never land where all that is needed is to "Sing, dance, laugh and love." We do not ask for any truth—history and memoirs know nothing of this Casanova—and in such a stupendous production words shrink and do not interest. The rhythm and continuity depend nothing on plot, for the tale is hardly more than an excuse to afford the designer and producer dazzling scope. The humour, too, struggles awkwardly and incongruously, while the conversation only takes on colour when it breaks into song. Had the libretto been more admirably done, and the dialogue—with the notable exceptions of Miss Marie Löhr, as the Empress Maria Theresa, and Miss Dorothy Dickson and Miss Oriel Ross—more capably delivered, it would have been still better, affording the needed relief to this panoramic sequence of feasts for the eye, so liberally presented. The major criticism rests in this—for without the focal interest of a convincing narrative, or the stimulus of wit and humour, the spectacle, though continuously beautiful, rather overwhelms. The gifted comedians work strenuously, but amid such settings are curiously ineffective. Indeed, their function amid this splendour of enchanting colour and graceful movement, charming the romantic mood, is almost inappropriate. The final scene, which brings all the vast resources of the stage into full employment, rescues "Casanova" from criticism. Nothing more remarkable nor astonishing, nothing more brilliant both in conception and production, has been seen on our stage. It is the crowning achievement in spectacle. Here is all the objective and external beauty a stage can hold, and in its variety, its harmony, its rhythmic continuity and bewitching splendour it forms a picture so imaginatively built that it creates its own unforgettable illusions that cannot disappoint whoever visits the Coliseum.



# ALBRECHT DÜRER AS A "CUBIST": HIS ANTICIPATIONS OF PICASSO.

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## "CUBISM" BY THE FIFTEENTH-CENTURY GERMAN MASTER WHO FIGURES IN A FORTHCOMING SALE: DÜRER SKETCHES.

In connection with the approaching sale at Sotheby's, on June 16, of a fine collection of engravings by Albrecht Dürer (1471-1528), some of which were reproduced in our last issue, it is interesting to recall that, in other work of his that has survived, the great German master may be said to have anticipated, very strikingly, the "Cubist" theories of Picasso and his followers. The resemblance is clearly shown in the above examples, and others are preserved in the British Museum. Writing on this subject in the "Studio," Mr. George Saiko says: "In the National Library

at Dresden is preserved a sketch-book of Albrecht Dürer's, in which the drawings are of great significance, not only as artistic documents from the Renaissance period, but also on account of the light they shed upon the foundational ideas underlying Cubism." Dürer, it is pointed out, made efforts in these sketches to portray the human form "as a three-dimensional space," in accordance with its naturalistic appearance. "In order to obtain a convincing effect of space with the human body (we read), Dürer assembles it in all its parts from simple stereometric forms."



## BOOKS OF THE DAY.

IT was a Victorian poet who extolled "the spacious times of great Elizabeth," but he might with equal justice have applied the epithet to the days of great Victoria. The term "Elizabethan" is associated with everything romantic, expansive, and adventurous, in life and in literature; but the term "Victorian," unduly restricted to matters of taste, manners, and morals, hardly connotes, as it should, the epoch's great achievements in politics, war, science, and exploration—achievements in which Victoria herself took a shrewd and beneficent interest. Interesting comparisons have been drawn—*mutatis mutandis*—between the "Virgin Queen" and the "Mother, Wife, and Queen" who enmeshed all Europe in a net of consanguinity. Both were great, in different ways, and both presided over great periods, in one of which our Empire was begun, and in the other consolidated.

Queen Elizabeth and Shakespeare, unfortunately, did not live in an age of biography and reminiscence. Thus they are at a disadvantage with the moderns. Their times were not "spacious" enough, in the world of books, at any rate, for such a monumental epistolary record as that which has now culminated in "THE LETTERS OF QUEEN VICTORIA." Third Series—A Selection from Her Majesty's Correspondence and Journal between the years 1886 and 1901. Published by authority of his Majesty the King. Edited by George Earle Buckle, Editor of the Second Series. In three Volumes. Vol. III.—1896-1901. With eight Portraits (John Murray; 25s.). Following on the work of the late Mr. A. C. Benson and Lord Esher, who collaborated in preparing the first series of the letters, Mr. Buckle has here brought to a close a gigantic editorial task which he has performed with masterly skill in a manner beyond praise.

It is not always remembered, perhaps, how crowded with events at home and abroad were the last five years of Queen Victoria's reign, and how, almost to the last, her sound judgment and long experience helped to steer the ship of State. One notes, for example, the Jameson Raid and the Kruger telegram (with the Queen's rebuke to the Kaiser); the Ashanti campaign; the Russian Coronation disaster; the Armenian massacres. Then, at home, come the Diamond Jubilee and the first Imperial Conference. Trouble in Crete leads to the Græco-Turkish War. In the Sudan, Kitchener's triumph at Omdurman is followed by the Fashoda incident. The foreign scene next shows Russia acquiring Port Arthur; the Spanish-American War; the Tsar's Peace Rescript; the German Navy Bill; the Dreyfus Case in France; and the assassination of the Empress of Austria. (There were two other assassinations during the period—those of the Spanish Premier and King Humbert of Italy, besides the attempt on the Prince of Wales—King Edward—in Brussels.) Finally, the Queen's last fifteen months of life were clouded by the South African War, of which she did not see the end, and the Boxer rising in China. Amid these public anxieties, moreover, she suffered much sorrow from family bereavements.

Stressful days, indeed, for an old lady of four-score years. But she was more of an optimist than the Lord of Locksley Hall in his dotage—that

Poor old voice of eighty crying after voices that have fled.

Though dwelling on the past, she could still bravely envisage the future. In her journal on May 24, 1899, she writes: "On this eventful day, when I have become eighty years old, I must express one word of deep gratitude to God for having preserved me so long to my dear children, all my friends, and the whole nation, which has come forward with the greatest affection and loyalty; I am deeply touched. May God still mercifully preserve me to work for the good of my country." On Aug. 26, 1900 (the eighty-first anniversary of the Prince Consort's birth), another entry makes touching reference to him. "His last birthday of all," she recalls, "he spent at the Viceregal Lodge, and we went on to Killarney. All, all is engraven on my mind and in my heart!" These memories, perhaps, had influenced her decision, that year, to put off an intended holiday at Bordighera, and visit Ireland, where she remained at the Viceregal Lodge from April 4 to 26, 1900. Dublin gave her a rousing welcome.

"I can never forget," she writes in her journal, "the really wild enthusiasm and affectionate loyalty displayed by all in Ireland, and shall ever retain a most grateful remembrance of this warm-hearted, sympathetic people. Even when I used to go round the grounds in my pony-chair and the people outside caught sight of me, they would at once cheer and sing *God Save the Queen*." In the photograph that illustrates this vehicle and shows the Queen holding the reins, the animal in the shafts looks like a beautiful white mule, or possibly a majestic scion of Balaam's vocal mount. I see no allusion to its pedigree,

but, lest any deem the epithet "majestic" inappropriate, let me cite a passage from Hawker's notebooks—"Stones Broken from the Rocks"—headed "The Christian Gemara. The steed of kings." Here he says: "The white ass of Syria is a stately and beautiful beast, in shape and gesture and height like the mule of Spain. There was a royal breed which was set apart. . . . The stables of Solomon were praised for this rare and noble race." Then follows a description of the colt, "white and without blemish, that bore the Messiah into Jerusalem." In the same curious book occurs the following dictum: "Man made Versailles, only God Killarney."

As an average "late Victorian," perhaps I may recall some points at which the royal career affected the trivial doings of an obscure subject. The power of the Throne first impressed itself on me as a schoolboy by permitting a glorious night of freedom, fireworks, and revels at the Queen's first Jubilee in 1887. The Diamond Jubilee night, ten years later, saw me afloat, with a poet's daughter, in

power." Here I quote "A HISTORY OF ARCHITECTURE," on the Comparative Method, for Students, Craftsmen, and Amateurs. By Sir Banister Fletcher, F.S.A., President of the Royal Institute of British Architects (1929-31). Ninth Edition, revised and enlarged, with about 4000 illustrations (Batsford; £2 2s.). As a comprehensive survey of the art of building throughout the ages, in a compact and readable single volume, written by a high authority, this book ideally fulfils its purpose. Since in architecture "things seen are mightier than things heard," students will specially appreciate the extraordinarily lavish illustrations, including some 500 new examples. Archaeological readers, for example, interested in recent excavations at Athens, will discover a reconstruction drawing of the Agora as it appeared in the days of Pericles. Personally, I find pictorial reference to every famous building I have ever seen, and among Cambridge drawings I can even spot my old bed-room window in the Third Court at John's. Study of this volume will enhance a thousandfold the charm of travel. The text has been corrected in accordance with the latest research, and modern architecture in England and America is treated at much greater length. Thus improved, the work will be still more valuable to the general reader and as a text-book for students.

The author has travelled widely to describe "the world's great monuments, from ancient Troy to modern Chicago," in the light of personal observation. His aim has been expository rather than critical. Thus, while his section on "the wonderful nineteenth century," and what we so far know of the twentieth, mentions leading architects and their principal works, he is content to remark that: "Modern architecture is so near to us in time as to make it difficult to form a detached judgment of its character." I was hoping there might be some authoritative utterance on the much-discussed effort at Stratford-on-Avon, but on this point Sir Banister is non-committal. He merely enumerates certain new theatres and cinemas, which "include . . . the Shakespeare Memorial, by Scott, Chesterton and Shepherd."

Men of science, I notice, are exercised in their minds about the nature of space, and an expanding universe. For me the problem is elementary: space consists of 1900 words, without expansion. My difficulty is how to fit into it the "heavenly bodies" in the form of 120 books awaiting attention. A simple division sum will show the number of words available for each in one article—hardly enough for the title-page particulars. But one star differeth from another in magnitude: hence the space here given to Victoria—Queen and "journalist." Another very interesting and topical work of royal biography (this time in the mass) exemplifies her far-flung family links with foreign Courts—namely, "SPAIN'S UNCERTAIN CROWN." The Story of the Spanish Sovereigns, 1808-1931. By Robert Sencourt, author of "The Life of the Empress Eugénie." With seventeen Portraits and a Genealogical Table (Benn; 21s.). The later chapters, of course, are full of allusions to Queen Victoria and her granddaughter, the present exiled Queen of Spain.

I must keep for another occasion several important and attractive works touching on architecture and its ancillary

arts, mainly ecclesiastical. These are "THE GREAT CHURCH TOWERS OF ENGLAND." A Photographic Study, with Critical Notes. By Frank J. Allen (Cambridge University Press; 45s.); "MEDIÆVAL SCULPTURE IN FRANCE." By Arthur Gardner. With 112 Plates (Cambridge University Press; £3 13s. 6d.); "A HISTORY OF ENGLISH ART IN THE MIDDLE AGES." By O. Elfrida Saunders. With Preface by Tancred Borenius, and 103 illustrations (Oxford University Press and H. Milford; 12s. 6d.); and "ST. THOMAS BECKET IN ART." By Tancred Borenius. With forty-four Plates (Methuen; 12s. 6d.). To younger students of Sir Banister Fletcher's subject may be commended a useful little book in the How-and-Why Series (edited by Gerald Bullett), called "HOW THE WORLD BUILDS." The Story of Architecture. By Humphrey Pakington. Illustrated by Roderick E. Enthoven (Black; 2s. 6d.). In the same series we have "THE STORY OF THE WHEEL." By G. M. Boumphrey. Illustrated by T. L. Poulton; "HOW THINGS BEHAVE." A Child's Introduction to Physics. By J. W. N. Sullivan. Illustrated by T. L. Poulton; and "MUSIC." A Short History. By W. J. Turner. Illustrated (Black; 2s. 6d. each). The author of this last is, of course, well known to our readers as a regular contributor of critical notes on the World of Music. As they are aware, he brings to his task a clear-cut, vigorous style, with definite and original views based on independent thought. To a mastery of musical theory he adds a feeling for poetry and literature in general. All these qualities appear in his book, which forms an ideal mentor to music-lovers whose knowledge may not equal their enthusiasm.—C. E. B.

### To Our Readers and Photographers at Home and Abroad.

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my good skiff *Ysolt* on the river at Richmond, crowded with craft and gay with illuminations. Another three years, and with the same companion (plus a perambulator), I stood in Hyde Park to watch the aged Queen drive past in an open carriage. It was not a ceremonial occasion, and there was no crowd. We held up the occupant of the pram close to the royal carriage, so that in after years, perhaps in 1980, she might proudly say: "I saw Queen Victoria." Again in the Park, a few months later, we joined a sombre throng tramping silently eastward across the grass towards the route of the Queen's funeral. All London was touched by a common emotion, and, sharing therein, I found myself composing a memorial sonnet. It ended, I remember, with a Tennysonian echo—

Now, while we render tribute of our tears,  
New-crown'd, unwidow'd, she begins to reign:  
"God's love" hath "set her at his side again."

"Even in a palace life may be lived well," says the poet (alluding to Marcus Aurelius), but it does not depend on the owner's morals whether the palace be beautiful or ugly. Most monarchs, like humbler folk, get the architecture that happens to be provided for them, which may or may not be the architecture they deserve. I do not think it can be said of Queen Victoria that she exercised any strong influence in this direction, though an eminent living architect writes: "Many of the world's great rulers have been its patrons, and some, like Rameses the Great, have used architecture as the symbol of their personal



# Colour Contrasts at Sea: Mediterranean Blue and Atlantic Green.

FROM THE PAINTINGS BY GUSTAVE ALAUX.



THE DEEP BLUE OF THE MEDITERRANEAN (FLECKED WITH FOAM BY THE MISTRAL): THE TYPICAL COLOUR OF THE OPEN SEA WHEN TRANSPARENT AND FREE FROM TURBIDITY A CONTRAST TO THE GREEN ATLANTIC SHOWN BELOW.



THE GREEN ATLANTIC, DURING HEAVY WEATHER IN THE BAY OF BISCAY: A CONTRAST TO THE BLUE MEDITERRANEAN

Contrasts in the sea's colour in various places are typified in these pictures by the well-known French artist, M. Gustave Alaux, entitled respectively "Coup de Mistral en Méditerranée" and "Gros Temps dans le Golfe de Gascogne (Bay of Biscay), Atlantique." The Mediterranean is famous for its deep blue and its transparency. The colour of the Atlantic varies in different regions. The "Encyclopædia Britannica" says: "The colour of ocean water far from land is an almost pure

blue, and all the variations of tint towards green are the result of local disturbances, the usual cause being turbidity of some kind, and this in the high seas is almost always due to swarms of plankton (minute creatures drifting). . . . The northern seas have an increasing tendency towards green; in the North Sea the water is usually a pure green; the eastern Mediterranean is as blue as the open ocean. . . . Over shallows even the water of the tropical oceans is always green."



# Historic Public Schools of England: No. 1.—Eton College, with Windsor Castle Across the Thames Beyond.

FROM THE WATER-COLOURS BY MR. G. G. WOODWARD, FOR THE ILLUSTRATED LONDON NEWS, AND G. G. WOODWARD.



## "WHERE GRATEFUL SCIENCE STILL ADORES HER HENRY'S HOLY SHADE": A BIRD'S-EYE VIEW OF

We give here the first of a series of water-colour drawings of the greater Public Schools, by Mr. G. G. Woodward, to be continued in later issues. The history and buildings of Eton are described by the present distinguished Provost, Dr. M. R. James, O.M., in the "Encyclopædia Britannica," from which the following note is abridged. "The 'King's College of Our Lady of Eton beside Windsor' was founded by Henry VI. in 1440-41. The founder followed the model established by William of Wykeham in his foundations of Winchester and New College, Oxford. A connection was established, and has been maintained since, between Eton and Henry's foundation of King's College, Cambridge. One of the King's chief advisers was William of Waynflete, who had been Bishop of Winchester and was appointed Provost of Eton in 1443. The college buildings were founded in 1441 and occupied in part by 1443, but the whole original structure was not completed till fifty years later. The older buildings consist of two quadrangles. The outer quadrangle, or school-yard, is enclosed by the chapel, upper and lower schools,

## ETON COLLEGE, SHOWING THE SLOUGH ROAD LEADING TO WINDSOR (IN THE RIGHT BACKGROUND).

and the original scholars' dormitory ('long chamber'), now transformed. This quadrangle has in its centre a bronze statue of the royal founder. The buildings enclosing the inner or lesser quadrangle contain the residences of the officials, the library, hall, and various offices. The chapel represents only the choir of the church which the founder originally intended to build; but as this was not completed Waynflete added an ante-chapel. A chapel on the north side commemorates Etonians who fell in the World War. A chantry contains the tomb of Roger Lupton (Provost, 1503-35), whose most notable monument is the fine tower between the school-yard and the cloisters. The college has far outgrown its ancient buildings, and new buildings, besides the lower chapel, include the new schools, with an observatory, a chemical laboratory, science schools, and museum and boarding-houses. In 1908 King Edward VII. opened a range of buildings erected in honour of the old Etonians who served in the South African War. The principal annual celebration is held on June 4, the birthday of King George III."



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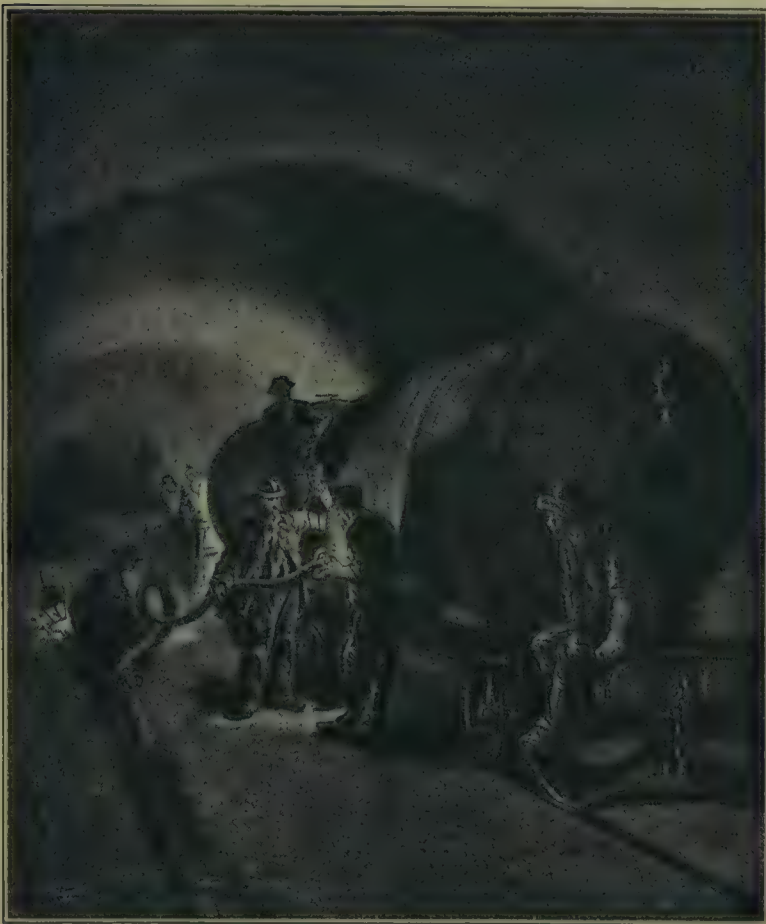
# THE ST. GOTHARD TUNNEL JUBILEE: "ILLUSTRATED LONDON NEWS" RECORDS.



ONE OF THE BORING MACHINES USED IN THE MAKING OF THE ST. GOTHARD TUNNEL, WITH PERFORATORS OPERATED BY COMPRESSED AIR: A DRAWING REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF JUNE 23, 1877.

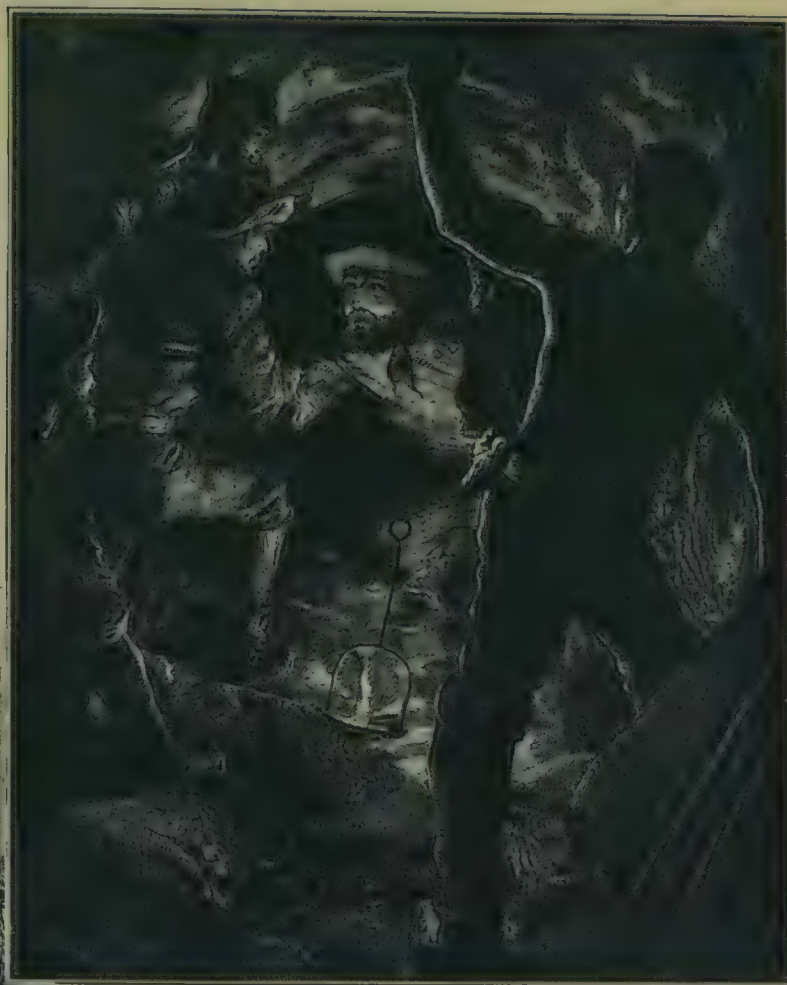


A HISTORIC DAY IN RAILWAY ENGINEERING: THE FIRST TRAIN TO PASS THROUGH THE COMPLETED ST. GOTHARD TUNNEL EMERGING AT AIROLO (THE SOUTHERN END) ON MARCH 2, 1880.

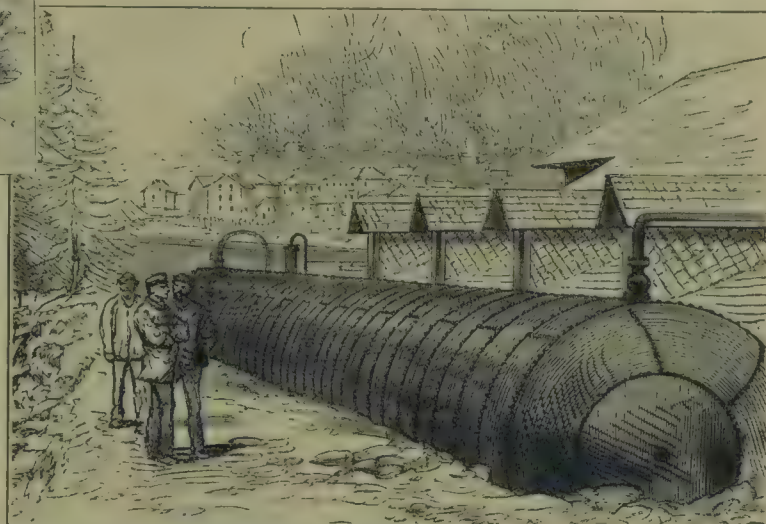


THE COMPRESSED-AIR LOCOMOTIVE EMPLOYED FOR CARRYING OUT EARTH AND STONES FROM THE ST. GOTHARD TUNNEL DURING THE EXCAVATION: A DRAWING FROM "THE ILLUSTRATED LONDON NEWS" OF MAY 20, 1882.

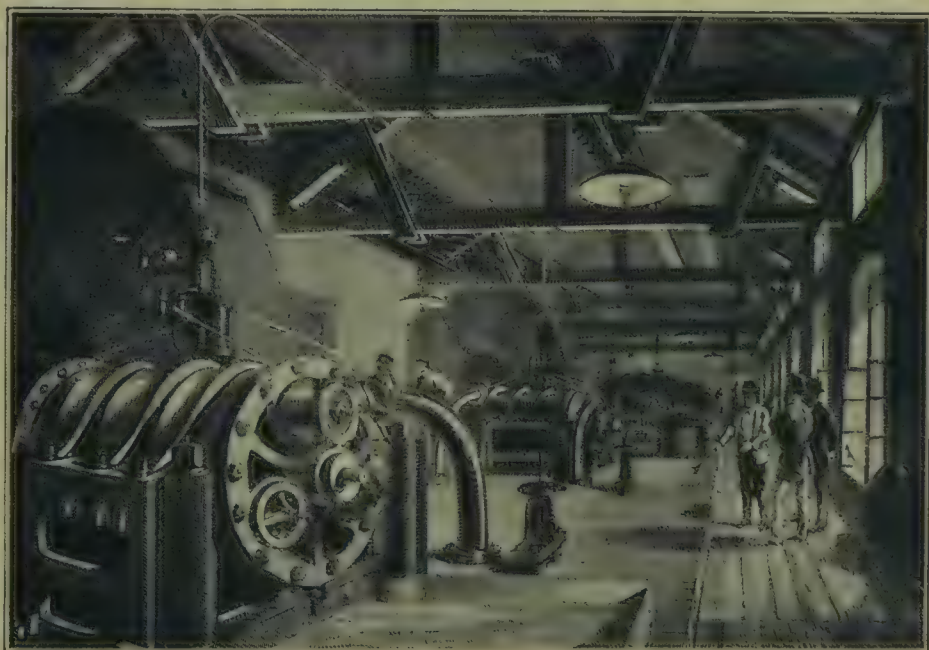
The jubilee of the official opening of the St. Gothard Tunnel was celebrated on June 1. Boring operations began on September 13, 1872, and lasted nine years. The tunnel from Göschenen, in the north, to the southern end at Airolo, is 9 miles 553 yards long, and cost about £2,275,000. We reproduce here, from past numbers of "The Illustrated London News," drawings by our special artists during the progress of the work. Our issue of June 23, 1877, in which several appeared, contained an article by one of the tunnel engineers. Another account, in our issue of March 20, 1880, stated: "The air-compressing department may



A DRAMATIC MOMENT: WORKMEN FROM BOTH ENDS OF THE TUNNEL MEET IN THE CENTRE AFTER PIERCING THE LAST INTERVENING ROCK, ON FEBRUARY 29, 1880.



Power for the Boring Machines at Airolo: A huge cylindrical iron tank, 160 ft. long, as a reservoir of compressed air produced by air-condensers operated by water-power. ("Illustrated London News," June 23, 1877.)



THE MAINSPRING OF THE TUNNEL OPERATIONS: THE AIR-COMPRESSORS AT AIROLO, WORKED BY HYDRAULIC FORCE PRODUCED BY TURBINES SUPPLIED WITH WATER FROM THE RIVERS TREMOLA AND TICINO. (FROM "ILLUSTRATED LONDON NEWS" OF MARCH 20, 1880.)

be called the heart, or mainspring, of the whole system of operations at the St. Gothard Tunnel. It may, indeed, be regarded as the heart and lungs; for it supplies the ventilation as well as . . . motive power of the boring apparatus. The great hall of the compressors at Airolo contains twenty of those powerful compressing cylinders, worked by hydraulic force produced by small turbines shown fixed on the top of their respective sets of compressors. They are supplied with water by the Tremola and by an aqueduct from the Ticino. The compressed air is stored-up in a huge reservoir, 160 ft. long, behind this building."



# THE WORLD OF SCIENCE.

## THE BOW-FIN—A LIVING FOSSIL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A PAMPHLET describing the nesting habits of the bow-fin, by an American naturalist, has just been lent me, and glad indeed am I to have seen it; for, although much has already been written on this theme, it contains not a little new matter, and,

which has been transformed to act as a fairly efficient lung, a state of affairs found also in other fishes which have to contend with long periods of drought or with a prolonged sojourn in foul water. The African *Protopterus*, the Australian *Ceratodus*, and the South

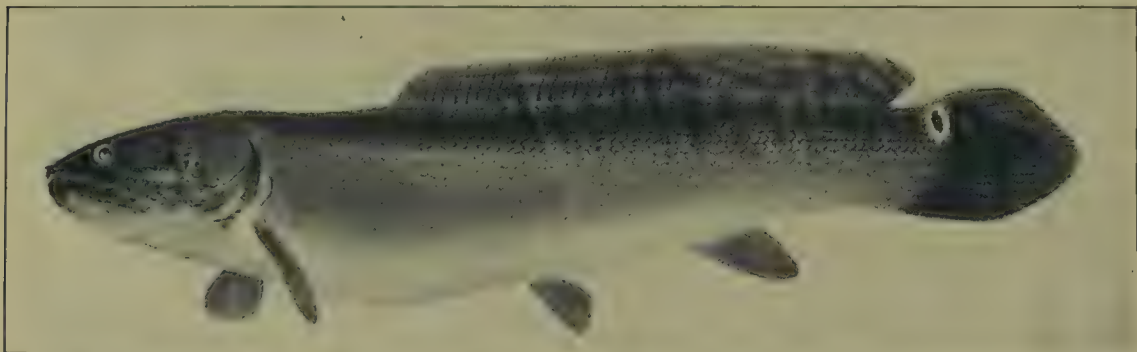
both combine. And, though it is stated that the eggs are deposited on a lining of "mossy and matted rootlets," we are not told whether this is merely the natural bottom of the pool, as seems probable, or whether materials of this kind are specially collected and placed there. But be this as it may, presently the eggs, up to a thousand in number, are deposited on this bed, and thenceforward are left entirely to the charge of the male, who guards them, and the young, with jealous care.

The eggs hatch in the surprisingly brief space of from four to eight days, when the larvæ, from 5 to 6 mm. long, emerge, anchored at first by the weight of the yolk-sac. The breast fins appear before the pelvic fins, which answer to the hind-limbs. And at about this time a sucker appears on the under-side of the snout, by which the youngsters attach themselves to debris at the bottom of the nest. During this time of hatching, and while the young are still helpless, wriggling, tadpole-like creatures, the male ensures a constant current of water, which is passed through his gills. In a week or so, however, the fry have acquired fins and scales, and are then led by their parent to various points in the neighbourhood in search of food. He may often be seen at this time with his offspring around him in a dense swarm, and this guardianship is not relaxed until they have attained a length of several inches.

In many widely different species of fish the young are similarly nursed by the male parent, and we are apt to regard such cases as merely curious occurrences. But they are much more than this. They suggest some pertinent, but so far insoluble, problems. Even if we are content to dismiss them as so many instances of "instinctive behaviour," we have still to find some more or less satisfactory explanation of the agencies which have independently brought this instinct into being. As a matter of fact, we are faced with the same problem in regard to many insects. Here, indeed, we seem to have an adumbration of that higher form of behaviour which we attribute to intelligence. In how far is the parental care displayed by birds and mammals "instinctive"? Where does "intelligence" begin?

Owing to the voracity of the bow-fin, and its uselessness as food for man, efforts are being made to reduce its numbers throughout its haunts, since it is assumed that if these efforts are successful the numbers of the native "food-fishes" will be increased. This is a debatable point. At any rate, it is to be hoped that this process of reduction will stop short of extermination, for the bow-fin, from the scientific point of view, is one of the most interesting of living fishes. One of its nearest living relations is the American bony-pike, *Lepidosteus*. In Jurassic times, and later, these fishes with bony scales, covered with enamel, were dominant types. And the ancestry of the bow-fin—which is one of the "Ganoid" fishes—reveals the fact that when the world was young the bow-fin had a wide distribution, as is shown by the fact that

*Megalurus*, the "founder of the house" in Upper Jurassic times, swarmed in the waters of Dorsetshire. It has been found in France and in Bavaria.



1. THE FEMALE BOW-FIN (*AMIA CALVA*): AN AMERICAN FISH WHOSE ANCESTRY CAN BE TRACED RIGHT BACK TO THE UPPER JURASSIC PERIOD.

The length of the bow-fin's "pedigree" is indicated by the fossil remains of an allied genus found in Dorsetshire and in France. But the modern *Amia*, though retaining the ancient bony armature of the head, has lost the bony, enamelled scales which covered its ancestors. This photograph shows very clearly the peculiar black spot near the tail which is described in the article on this page.

besides, it confirms the work of earlier observers, thereby increasing its value. Now, the bow-fin is a fish with a reputation—mostly evil. Indeed, it seems to me that the only people that can find a good word for it are the men who make it their business to find out all that is to be found, not merely concerning the bow-fin, but all fishes that have ever lived. They have a story to tell that is worth telling, though, unfortunately, I cannot do more here than give a bare outline of such of that story as has a bearing on the bow-fin. It is a fish which to-day is known under many aliases, such as grindle, dog-fish, and lawyer; while in the scientific text-books it is designated *Amia calva*.

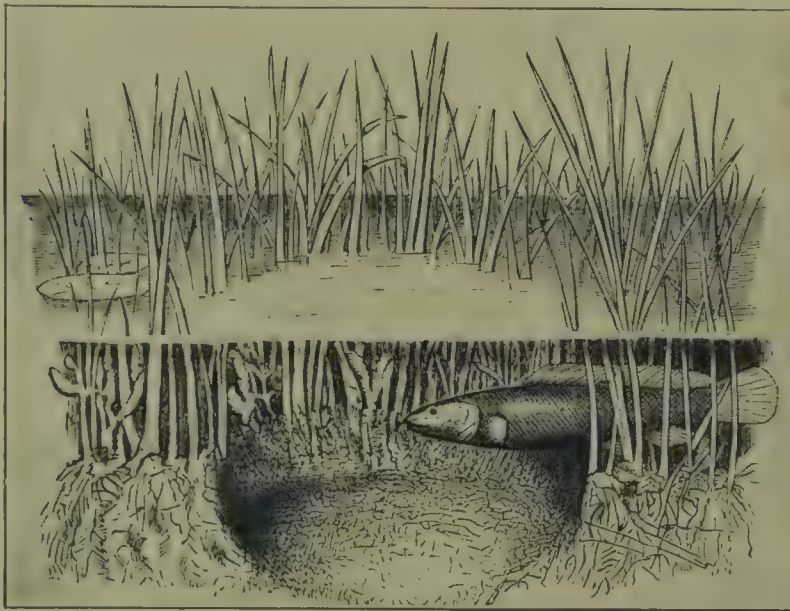
In the matter of size, it is to be remarked, the female is the larger, attaining to a length of as much as 4 ft. and a weight of 30 lb.; the male is about one-third smaller. His coloration is more vivid than that of the female, being of a dark green above and orange-yellow and white below, while the sides of the body bear faint transverse stripes. In the breeding season there is a disc of red with a central black spot at the base of the tail. The female is much paler, and the black tail-spot has a whitish ring round it in place of red. The general form of the fins and the scaling of the body are shown in the adjoining photograph. But two important features are not distinctly seen in this photograph: One is the armour-plating of the head; the other is the curious, oblong, bony plate which is found between the lower jaws. In the photograph it is seen from the side.

Though, in regard to details, it would be impossible to say in how far the form of the body is related to the stresses and strains imposed on the living tissues by the shifts for a living, the general form of the body suffices to show that it is not built for speed. In point of fact it is a fresh-water fish, but there are many marine fishes which have the same general appearance. Confined to-day to North America, it is to be found in the lakes and swamps of the Mississippi Valley and the Great Lake region, where it is by no means welcomed by anglers, since it is credited with a voracious appetite, and, being inedible, it destroys fish which are valuable as food. Yet those anglers who fish for sport only have a good word for it, since, when it takes the hook, there is no fish which dies more gamely.

Being at least an occasional swamp-dweller, it is not surprising to find that it is exceedingly tenacious of life, and will live longer out of water than any other fish, save perhaps the eel. The latter is able to live long out of water because the gill-openings are exceedingly small, so that the gills can be kept moist for a long period. The bow-fin, on the contrary, has large gill-openings. But it can keep the blood supplied with oxygen by means of the air-bladder,

American *Lepidosiren* afford the most perfect examples of "lung-breathing" fishes.

And now we must consider the bow-fin as a nest-builder and a parent. Normally a dweller in deep and muddy water—hence the "lungs"—as the spawning season approaches it makes its way to the



2. THE NEST OF THE BOW-FIN: THE "CRÈCHE" IN WHICH THE MALE BOW-FIN PLAYS THE PART OF NURSEMAID TO THE YOUNG, WHEN THESE HATCH OUT.

The nest is made by breaking down, or biting off, the rushes growing in shallow pools by the margins of lakes. The eggs, when laid, adhere to the bottom, and are guarded by the male till they hatch, when he continues his watch and ward over them till the youngsters are big enough to fend for themselves.

marshy shallows. Entering some pool by the margin of the lake, it proceeds to break down the rushes and to bite through the stems of such as are in the way,



3. THE AMERICAN GAR-PIKE (*LEPIDOSTEUS*): A FISH PROTECTED BY AN ARMATURE OF BONY SCALES, COVERED WITH ENAMEL, IN THE SAME WAY AS THE FOSSIL ANCESTORS OF THE BOW-FIN.

Photograph by F. W. Bond.

until a space large enough for the reception of the egg is made. But I can find no record as to whether the male or the female performs this work, or whether

The genus *Amia* seems to have had its birth in Europe during the Eocene, and it occurs also at this period in the Eocene formation of North America.



## TROOPING THE COLOUR:

### MILITARY CEREMONIAL IN HONOUR OF THE KING'S BIRTHDAY.



PRINCE HENRY'S FRACTIOUS HORSE: THE DUKE OF GLOUCESTER'S CHARGER RESTIVE.



THE QUEEN, THE PRINCESS ROYAL, THE DUCHESS OF YORK, PRINCESS ELIZABETH, AND OTHER MEMBERS OF THE ROYAL FAMILY LEAVING BUCKINGHAM PALACE.



HIS MAJESTY AT HIS BIRTHDAY PARADE: THE KING LEAVING THE PARADE GROUND.



THE UNRIVALLED MILITARY PAGEANT ON THE HORSE GUARDS PARADE IN HONOUR OF HIS MAJESTY'S BIRTHDAY: TROOPING THE COLOUR OF THE 2ND BATTALION, GRENADIER GUARDS—THE GUARDS MARCHING IN REVIEW ORDER BEFORE WHEELING LEFT TO PASS IN FRONT OF THE KING.

Under grey skies which did not rob the pageant of its brilliance, the annual ceremony of Trooping the Colour was carried out on Saturday, June 4. His Majesty's birthday, in honour of which the ceremony is held, falls on June 3. The King wore the uniform of the Grenadier Guards, and, riding on to the Horse Guards Parade from the Mall, was followed immediately by the Prince of Wales, Colonel of the Welsh Guards, and the Duke of York, in the uniform of the Royal Air Force, in which he was gazetted Air Vice-Marshal in the Birthday Honours.

Behind them rode the Duke of Gloucester, the Earl of Athlone, Prince Arthur of Connaught, and the Earl of Harewood. Her Majesty the Queen, together with the Princess Royal, the Duchess of York, Princess Elizabeth, and the Duke of Connaught, watched the ceremony from the middle window of the Horse Guards. The superb precision of the pageant was broken by one minor, but unusual, incident. The Duke of Gloucester's horse, taking fright at the music of the massed bands, plunged and kicked wildly, the Duke only retaining his seat by fine horsemanship.



# HOW THE DERBY FINISH WAS SEEN BY A CINEMA AUDIENCE 14 MILES AWAY.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM MATERIAL SUPPLIED BY BAIRD TELEVISION, LTD.



APRIL THE FIFTH'S WIN AT EPSOM TELEVIEWED IN MOVING-PICTURE FORM TO A SCREEN IN LONDON, ON WHICH IT WAS SEEN AS IT HAPPENED: HOW THE BAIRD TELEVISION SYSTEM WAS USED.

The progress made in television was well illustrated during Derby Week, when there were two notable demonstrations in the Metropole Cinema, Victoria. On Derby Day the runners in the great event were seen on the screen as they were parading some fourteen miles away at Epsom, and the finish of the race was shown as it happened, April the Fifth winning. On Oaks Day, the fillies' classic was shown in the same way. Perfect representation has not yet been attained, but it can be said with truth that a considerable step towards perfection has been

taken. The Baird television system was used, and the results achieved were cheered by the large audiences. As to the technical side, the following notes should be given. At Epsom, near the winning-post, and opposite the stands, there was a caravan containing the receiving televising apparatus, an important item of which is a drum containing thirty mirrors, each scientifically tilted at a different angle. When the drum revolves, each mirror catches a spot of light reflected by the scene which is being televised—in fact, the whole scene is scanned by the mirrors spot

[Continued opposite.]



# THE FINISH OF THE DERBY SEEN IN LONDON AS IT HAPPENED AT EPSOM.

DRAWN AT THE METROPOLE CINEMA, VICTORIA, BY OUR SPECIAL ARTIST, C. E. TURNER.



THE DERBY WITNESSED IN LONDON AS THE HORSES WERE FLASHING PAST THE POST AT EPSOM: APRIL THE FIFTH SEEN WINNING ON THE SCREEN AS HE WAS ACTUALLY WINNING ON THE RACE-COURSE.

*Continued.* From the mirrors the spots of light are projected on to three photo-electric cells capable of changing the light values into electrical impulses which vary in intensity according to the tones of the light received. The electrical impulses, after being amplified, reach the projecting instruments behind the screen at the cinema, where there is a drum which is a replica of the one at Epsom and is synchronised with it. The impulses from the photo-electric cells at Epsom control three light-valves, and these in turn modulate the light from three arcs.

Thus, every varying impulse received is reproduced again as light, and is thrown on to the mirror-drum in exactly the position it momentarily occupied on the recording-drum at Epsom. Although the picture on the screen is built up by a series of flickering spots, actually the audience sees the picture evolve amongst a number of vertical bands. At present, as shown in our illustrations, the picture is divided into three zones by two white bands. A running commentary by an eye-witness at Epsom was reproduced by loud-speakers in the cinema.





THE MOST NORTHERLY HUMAN HABITATION IN THE WORLD: AN R.C.M.P. OUTPOST ON BACHE PENINSULA, ELLESMERE ISLAND.

Photograph by Courtesy of the Department of the Interior, Ottawa.

The Royal Canadian Mounted Police, originally and perhaps more familiarly known as the Royal North-West Mounted Police, is the most famous Force of its kind in the world. The territory and the conditions in which its work is done, its wonderful traditions, and its reputation for never failing to "get its man" have invested it with romance and have made its members the heroes of every schoolboy. The article printed below is of particular interest as a vivid description of the present-day work of the "Mounties." In the old days, of course, activities were in great part directed against hostile Red Indians. In this year's Aldershot Tattoo a scene in which British troops represent the "Mounties" in a clash with Indians is enacted on the Rushmoor Arena, and proves a picturesque and stirring episode. It may be added that in another scene of the Tattoo four officers and twenty-five men of the Toronto Regiment are taking part.



THE COSTUME OF THE ESKIMO ADOPTED BY THE POLICE: A CONSTABLE WEARING ARCTIC DRESS.

crouched on the naked rock, in darkness or semi-darkness six months of the year, in bitter cold so unrelenting that last year, for 104 days at a stretch, the mercury never got above 35 degrees below zero—is the most northerly human habitation in the world, an outpost of the Royal Canadian Mounted Police, Constables Stalworthy, W. (Paddy) Hamilton, and A. Monroe, and four Eskimos in charge.

Hundreds of miles to the south of this is another R.C.M.P. post; south of that, another; and away down south of that, on the Arctic Circle, at Pangnirtung—"The-Place-of-the-Caribou-Stag"—is yet another. . . . Only those four posts in all those vast, lonely islands. In desolate Ungava, on the coasts of Labrador and Hudson's Bay, and in the huge "Unexplored" to the north and west of Hudson's Bay, are other similar posts; in all this sub-Polar region they number twenty. The R.C.M.P. men in charge number a scant one hundred. These few men, patrolling regular beats, some of them a thousand miles long, maintain law and order in an area equal in size to that of all Western Europe or the whole United States!

Word has just come in to the station at Pond's Inlet, on Baffin Island, 400 miles north of the Arctic Circle, that a murder has been committed. Two Eskimos—men

## "MOUNTIES" IN THE ALDERSHOT TATTOO:

THE STORY OF THE FAMOUS ROYAL CANADIAN MOUNTED POLICE.

By JAMES SKELTON.

of the Stone Age, but with modern firearms—got into a quarrel about a woman, and one shot the other. It happened months ago, away off there in the dark somewhere along the Arctic shore, but the constable on patrol has just got wind of it, from a trader. The murderer must be tracked down and brought to justice. From the little group of buildings banked high with snow, a young white man sets out. He is clad all in furs, Eskimo fashion, for the temperature is down to forty below zero and may go much lower. He takes with him a dog team and komatik (sled) and one comrade, a native, a member of that Greenland tribe of Eskimos numbering now, it is said, less than 300 souls, who have the reputation of being the best dog-sled drivers in the world, whom the R.C.M.P. constantly employ.

In the grey Arctic twilight they set forth. They travel swiftly. The long dark days pass . . . weeks pass . . . months. . . . At length, one day, after travelling perhaps hundreds of miles, the party arrives back at the post. The constable has his man, the murderer. He seldom fails—it is the tradition of the Force. Science steps in. The wireless starts sending out dots and dashes. Down on the Hudson Straits, fifteen degrees south, they catch



A TYPICAL FIGURE OF THE ROYAL CANADIAN MOUNTED POLICE: A "MOUNTIE" IN COLD-WEATHER UNIFORM.—[Photograph by Courtesy of the C.P.R.]

the message and relay it to Ottawa, another thousand miles away. (How wonderful, that wireless! Up there in former days, when a murder was committed, after a constable had captured his man he had thousands of miles to travel by dog-sled before the matter could be brought to the trial stage; nowadays, within three days, he has his instructions.) The law begins to grind. Ottawa may send a judge up to the Arctic Circle to try that man, counting the salutary effect on the native mind as well worth that trouble and expense. Certain it is, up in that primitive land, British law is feared and respected. White traders, trappers, prospectors, Indians, and Eskimos know that if they offend against the King's peace they will get a fair trial, but unfailingly they will get punished.

The Great War came pretty near to playing hob with the Royal North-West Mounted Police (the original title of this famous Force). Nearly eight hundred men, practically the entire personnel, went to France; and the Western Provinces, grown up now, took over their own policing. After the war it was actually proposed to dis-

operate from the Atlantic to the Pacific, and from the international boundary to Bache Peninsula.

It is in the Arctic, however, that the old spirit of adventure, the resource, and, above all, that stern sense of duty characteristic of the men of the Force, finds finest expression. Every Arctic unit is a microscopic Government in itself; the N.C.O. in charge being post-master, Customs collector, game warden, magistrate, and Lord High Everything Else.

It's a great life, but. . . . Why do men volunteer for this life of exacting duty—of hardship, blackness, monotony, and danger? (They do thus volunteer, over two thousand of them every year; the Superintendent is able to accept an average of only eight per cent. of those who apply, and each must go to the Arctic for a two-year period.) One can easily understand why a prospector, a fur trader, or even an explorer might travel over frozen wastes, 2000 miles from the seat of civilisation, in search of fortune or glory; but why is it that men are found willing to take their lives in their hands and go out into the desolate and forbidding parts of the earth for years at a time? It can't be the money reward, for the pay is not large.

A glance into the early history of the organisation may throw light on this matter. Back in 1873, when "the Great Lone Land" was the abode mainly of murderous Indians, half-breeds, and degenerate white men, the Royal North-West Mounted Police was instituted to put an end to outlawry in that country, more especially in the Rocky Mountain foothills, where the white man was debauching his red brother with whisky, doubtless lots of it bad stuff.

Commenting upon the recruiting, an observer of that day wrote—

" . . . The spice of danger, devilry and adventure in the duties of the new force appealed to the popular mind. Men of all ranks tumbled over each other in their eagerness to enlist. Sons of lords, generals, and famous novelists enrolled shoulder to shoulder with cashiered 'Tommies' and Indian scouts."

Ah . . . !  
" . . . danger, devilry and adventure." Romance! Why look further? The priceless, gay, gallant spirit of Youth always responds to that.

The world is indebted to Canada for this startlingly picturesque figure; it lends a little colour to these drab days. Certain it is . . . to all who have seen him on his native heath—on the broad prairie, coaching the new settler in our strange Canadian law, or maybe even teaching him to hold the plough, or in the rolling cattle country meeting his

Honorary Commandant, H.R.H. the Prince of Wales—that trim, well-mounted R.C.M.P. policeman—his scarlet tunic, his Stetson hat, his riding-breeches, his boyish, *insouciant* air, his perfect poise of authority—will remain a delightful picture. Unfortunately, with the changing duties of the Force, this picture has suffered somewhat.

To-day every "Mountie" still is a skilled horseman; but—that beautiful prairie-bred horse isn't there sometimes. Nowadays there are left only some two hundred of the R.C.M.P. who are mounted. This is sad. Moreover, to some extent, that dash of colour is missing. In the Arctic the sled is, of course, the accepted mode of travel and transport; and the scarlet tunic and black breeches of the prairie horseman have yielded place to the sealskin parka or light kooleta, the knee-high yellow or white sealskin boots tipped with fur, and the white Polar-bear fur trousers. It goes without saying that up there these muffled-up "cops," who depend upon dogs—their fierce, beautiful huskies—to haul them over their beats of hundreds of miles, uphold the high traditions of this famous body of men quite handsomely. Always, whatever his job and wherever his station, a member of the R.C.M.P. is respected and obeyed as probably no other police-officer in the world.



A MEMBER OF AN R.C.M.P. REVOLVER TEAM IN UNIFORM—STETSON HAT, SCARLET TUNIC, AND RIDING BREECHES.



THE "FIERCE, BEAUTIFUL HUSKIES" ON WHICH TRANSPORT DEPENDS IN THE FAR NORTH: AN R.C.M.P. DOG TEAM.

band them. Instead of this the name was slightly changed and the duties somewhat altered, and the powers of the Force were extended to include the whole Dominion. To-day, with an approximate strength of one thousand men of all ranks, the Royal Canadian Mounted Police



# THE ALDERSHOT TATTOO: "THE SOLDIERS' BATTLE"; AND THE "MOUNTIES."



INKERMAN REFOUGHT IN THE RUSHMOOR ARENA BY TWO THOUSAND TROOPS: AN EPISODE OF THE TATTOO'S BIGGEST WAR-PICTURE—"NUMERICALLY THE GREATEST BATTLE SPECTACLE EVER STAGED IN THIS COUNTRY."



"MOUNTIES" TO THE RESCUE—"GETTING THEIR MEN": ROYAL CANADIAN MOUNTED POLICE DRIVING OFF RED INDIANS ATTACKING A LOG HOMESTEAD IN A CANADIAN SETTLEMENT OF THE EARLY COLONISATION PERIOD.

The annual Aldershot Tattoo, now world-famous, is due for production in the Rushmoor Arena to-day, Saturday, June 11, and the spectacle will be repeated on the nights of the 14th, 15th, 16th, 17th, and 18th. We illustrate two of the features by means of photographs taken during a dress rehearsal. In description of the first we quote the official announcement, adding that the motif of this year's Tattoo is "The Flag and Empire." "Splendid material for Tattoo pictures has been found in the Crimean War. The famous charges of the Light and Heavy Brigades at Balaclava, immortalised by Tennyson, have tended to overshadow the other battles of 1854-55. But this year's a Tattoo spectacle will bring recognition

that Inkerman, 'The Soldiers' Battle' of the Crimea, was one of the decisive actions of the war. British, French, Zouave, Russian Line and Cossack regiments, in full uniform of the period, will recapture for a brief span the atmosphere of the Crimean war zone in the nineteenth century. With 2000 troops taking part, 'Inkerman' will be the most spectacular and numerically the greatest battle spectacle ever staged in this country." As to the Redskin incident, that is described as taking place in "a Canadian settlement in the early colonisation period, surrounded by hostile hordes of Red Indians." The "Mounties" are represented by troopers of the British cavalry, not by Royal Canadian Mounted Police themselves.



# THE ATOM SPLIT: A TARGET OF LITHIUM BOMBARDED WITH HIGH-VELOCITY PROTONS—EXPERIMENTERS AND APPARATUS.

PHOTOGRAPH NO. 5, BY COURTESY OF THE ROYAL SOCIETY.



1. ONE OF THE TWO PHYSICISTS WHO SPLIT THE ATOM AT CAMBRIDGE: DR. E. T. S. WALTON AT WORK IN THE CAVENTISH LABORATORY, THE SCENE OF THE EXPERIMENTS.



2. ONE OF THE TWO PHYSICISTS WHO SPLIT THE ATOM AT CAMBRIDGE: DR. J. D. COCKROFT AT WORK IN THE CAVENTISH LABORATORY, ADJUSTING A VACUUM-CREATING PUMP.



3. THE VACUUM TUBE (D) USED FOR SPEEDING UP THE PROTONS USED AS BOMBARDING PARTICLES; AND (E) THE CABINET INTO WHICH THE PROTONS EMERGE WITH A VELOCITY OF 1000 KILOMETRES/SEC. AND STRIKE A TARGET OF LITHIUM.



4. DR. COCKROFT LISTENING FOR SOUNDS INDICATING ATOMIC DISINTEGRATION BROUGHT ABOUT BY THE BOMBARDMENT WITH HIGH-VELOCITY PROTONS OF THE LITHIUM NUCLEUS, WHICH APPEARS TO BREAK UP INTO TWO HELIUM NUCLEI.



5. THE SPLITTING OF THE ATOM: APPARATUS USED BY DOCTORS COCKROFT AND WALTON IN THE CAVENTISH LABORATORY, CAMBRIDGE.

## KEY TO PHOTOGRAPH NO. 5.

- A.—HIGH-VOLTAGE TRANSFORMER GIVING 200,000 VOLTS.
- B.—HIGH-VOLTAGE CONDENSER USED FOR MULTIPLYING VOLTAGE OF TRANSFORMER.
- C.—TOWER OF FOUR RECTIFIERS PRODUCING A STEADY POTENTIAL OF 700,000 VOLTS. EACH RECTIFIER IS SIMILAR TO A WIRELESS VALVE IN PRINCIPLE, BUT WILL HAND 400,000 VOLTS.
- D.—VACUUM TUBE FOR SPEEDING UP THE PROTONS USED AS BOMBARDING PARTICLES.
- E.—EXPERIMENTAL CABINET. The protons emerge into this chamber with a velocity of 1000 kilometres/sec. and strike a target of lithium. Observations made here with a microscope show that bright scintillations are produced on a fluorescent screen, indicating that very high speed helium particles are being driven with explosive violence out of the lithium nucleus under the bombardment. The lithium nucleus appears to break up into two helium nuclei.
- F.—ALUMINIUM SPHERES FOR MEASURING VOLTAGE USED.



6. DR. WALTON IN THE CABINET (E) INTO WHICH THE HIGH-VELOCITY PROTONS EMERGE AND STRIKE THE TARGET OF LITHIUM, PRODUCING ON A FLUORESCENT SCREEN BRIGHT SCINTILLATIONS (OBSERVED WITH A MICROSCOPE) WHICH INDICATE THAT HELIUM PARTICLES ARE BEING DRIVEN OUT OF THE LITHIUM NUCLEUS—THE LITHIUM NUCLEUS APPEARING TO BREAK UP INTO TWO HELIUM NUCLEI.

Doctors J. D. Cockcroft and E. T. S. Walton, working in the high-voltage electricity department developed in the Cavendish Laboratory, Cambridge, by Professor Lord Rutherford, succeeded recently in splitting the atom. Describing the experiments in the "Observer," Professor R. Whiddington wrote: "They have set up a special high-voltage apparatus giving up to about half-a-million volts, and have used it to speed up protons made directly from hydrogen in a special vacuum tube. In this way a controllable and very dense hail of fast-moving protons was directed towards a target (lithium was used), and the results observed and compared with those previously got by bombarding with the less controllable  $\alpha$ -rays. . . . The really intriguing thing here is the suggestion that this is a definite case of atomic disintegration by protons accompanied by the conversion of mass into energy." To which must be added: "A proton can be regarded as a hydrogen atom with the electron closely linked to the nucleus instead of whirling in some far-flung orbit." At the same time a writer in the "Daily Mail"

quoted Dr. Cockcroft as saying: "We concentrated on an atom of hydrogen. . . . We found that at 120,000 volts some of the atoms we were bombarding began to break up into helium. These helium atoms came out with energies of the order of 100 to 160 times that of the particles we were firing into them. In one sense it is true that by this means we were turning 120,000 volts into 190,000 volts. But only one particle breaks up for every 10,000,000 we use to bombard it. We are producing from these atoms 100 to 160 times of the known energy, but only once in 10,000,000 times. Therefore it would only be strictly true to say we were turning 100,000 volts into 160,000 volts if every atom broke up." Apparatus used in these extremely important and brilliant experiments is illustrated above. Particular attention should be drawn to photograph No. 5, and to the details given with it, which were most courteously supplied to us by Dr. Cockcroft. It is well to note also that the experiments are dealt with most thoroughly in the "Proceedings of the Royal Society. Series A. Vol. 136. No. A830," just published.





## A PAGE FOR COLLECTORS.

ENAMELS, LACQUERS, AND OTHER THINGS: AN EXHIBITION AT SPINK'S.

By FRANK DAVIS.

THIS show—which opened on Monday last—contains nothing that can be classed as archaic. The earliest piece is presumably the *cloisonné* enamel throne which occupies the place of honour. This is being reproduced in colour in a later issue of this paper, but anyone who takes the slightest interest in Chinese art will be well advised to pay a visit to the exhibition if only to see this remarkable example of late Ming virtuosity. There is no inscription,

shores. The sides of the table are enriched with five horizontal bands of decoration, while in the centre of each side is a medallion carved on both sides with dragon forms on a buff ground. As an example of eighteenth-century refinement and technical accomplishment this table can be said to stand in a class by itself. Consider for a moment what this ordered intricacy meant to the man who made it. Lac is not a warm liquid that can be moulded like glass or silver, but a substance that has to be worked cold. Coat after coat has to be painted on until the required thickness is obtained, and only then can the carver commence his operations. In this case there were five colours, with green as the lowest, and it is not difficult to imagine the extreme niceness of touch necessary to avoid cutting too deeply. As a further refinement the artist has gone to the extent of giving the road that runs by the lake a slight mottled tone in light and dark brown—an essay in realism that by some magic does nothing to detract from the fairy-like character of the whole picture.

There is more magic in the two enamel plates of Figs. 1 and 3, whether of fairyland or of nature the reader must decide for himself—perhaps the two words are really synonyms. Considered from one point of view, the design on each is an almost literal translation of a spray of flowers and two little birds! One is tempted to ask whether a photograph could be more accurate—and then one realises the inspired cunning of the pattern and the balance of the whole. This is surely the work of a painter who walked in beauty, and disciplined eye and hand with the rigour of an ascetic. The colours are the most delicate imaginable. Colour, indeed, pervades the whole exhibition in warm rich waves, rippling arpeggios from deep green to red, and no strident note breaks the harmony.

A third notable exhibit is a large vase (15 inches in height) of ruby-red and frosted white glass (Fig. 2). It is not long

since the Portland Vase appeared in the news: here is a Chinese eighteenth-century vase carved in exactly the same way—the outer covering (in this case, red) being cut away to expose the white beneath. However strongly one may hold that glass is better moulded or blown and allowed to flow in its own characteristic soft curves, it is impossible to withhold one's admiration from this *tour de force*, in which one slip would surely have meant disaster. Here, again, the colour is extremely beautiful.

Finally, there is an example of the extraordinary virtuosity of the eighteenth-century craftsman in a different medium—a wooden statuette of the Buddha, quite definitely after an antique model. The folds are reminiscent of the formality of the Græco-Buddhist art of the second and third centuries on the N.W. Frontier of India, and of much later purely Indian and Chinese sculpture. The carving is wonderfully crisp, and the expression, for so late a period, is uncommonly dignified and sincere.

Other Canton enamel pieces include a panel of a hunting scene which glows with colour and movement, a bowl of imperial yellow and green, and a pair of bowls with covers painted in pistachio-nut green.



2. A CHINESE "PORTLAND VASE": A KIEN-LUNG (EIGHTEENTH CENTURY) PIECE IN RUBY RED ON A FROSTED WHITE GLASS BACKGROUND, WORKED IN A TECHNIQUE SIMILAR TO THAT OF THE CELEBRATED TREASURE IN THE BRITISH MUSEUM. (HEIGHT, 15 INCHES.)

The vase is decorated in cameo, cut in three horizontal bands of figure and landscape designs. The shoulder has four landscape panels, and the neck a pattern of rocks and bamboos.

All Photographs reproduced by Courtesy of Messrs. Spink and Son.



1. ONE OF A PAIR OF EIGHTEENTH-CENTURY CANTON ENAMEL PLATES: TWO BIRDS, EACH WITH ITS HEAD COLOURED PALE YELLOW, WITH AUBERGINE BACK AND TAIL, AND WITH THE PRIMARY WING FEATHERS SHADED BLUE, PERCHED ON A BRANCH OF FLOWERING TREE-PEONY.

but its sober elaboration makes it certain that it was made for imperial ceremonial purposes. The dominating colour is a subdued rich blue relieved by yellow. The seat is worked in an intricate pattern of interlaced dragons and cloud forms; the back, facing the spectator, is a series of panels of flowers and foliage, while the other side is covered by conventional symbols of longevity; in short, a very interesting, and indeed unique, work of art. The legs, by the way, are made to the familiar type of the elephant's trunk, with inward-curving lower ends, but much simplified; and it occurs to one suddenly to wonder whether this description accurately represents the source of this quite usual Chinese convention. The elephant is not indigenous to China, and it is just possible that it was as natural for a Chinese craftsman to turn a chair-leg inwards as for Chippendale and his contemporaries to turn it outwards. However, until someone proves the contrary, I shall continue to believe that the Chinese obtained the idea from India, together with many other things, such as Buddhist doctrine, of considerably greater importance.

Not less surprising than this throne is a carved lacquer table. This is a masterpiece of its kind and period, and well repays the closest study. As is vintage Burgundy to red ink, or a noble Graves to the vinegary concoction sold to the troops during the war in a thousand *estaminets* and called in soldier's slang "Fixed Bayonets," so is Chinese carved lacquer of this quality to the ingenious products of Chinese and Japanese imitators. The whole of the top of this table is covered with five superimposed layers of red, dark-green, buff, sage-green, and aubergine lacquer. The design shows a procession moving towards a palace set among rocks and pine trees by the side of a green lake. The most delicately carved green waves imaginable are breaking against the red



3. ONE OF A PAIR OF EIGHTEENTH-CENTURY ENAMEL CANTON PLATES: TWO BIRDS, WITH GREEN BACKS, BLACK CRESTS AND TAIL-FEATHERS, AND PALE PINK AND YELLOW BREASTS, ON A BRANCH OF PINK BLOSSOMS, ENTWINED WITH ANOTHER SPRAY OF PALE YELLOW AND WHITE FLOWERS.





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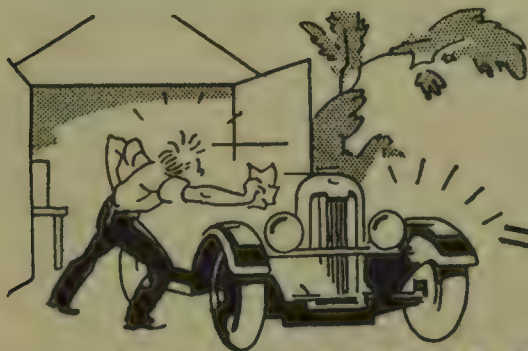
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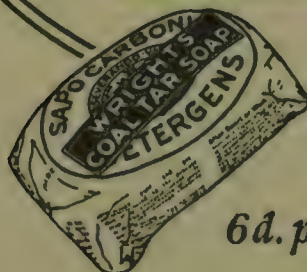
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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

NIGHT driving is becoming somewhat trying on the country main roads and those secondary highways which carry heavy vehicular traffic proceeding to and from our ports and large cities in Great Britain.



A FINE CLIMBING ACHIEVEMENT ON THE SCOTTISH HILLS: A HILLMAN "MINX" WHICH SUCCESSFULLY TOOK TORNAPRESS HILL (PROBABLY THE LONGEST CLIMB IN GREAT BRITAIN) WITHOUT GETTING OVERHEATED, IN SPITE OF HAVING PREVIOUSLY RUN ALL THE WAY FROM LONDON TO INVERNESS.

After being driven up to Inverness from London (a distance of 556 miles) at an average speed of 37½ m.p.h., this Hillman "Minx" successfully accomplished the four miles in second and bottom gears, and the engine was not found to be boiling at the summit.

Consequently, quite a number of private cars are being fitted with a double set of lamps, especially by owners whose present head-lamps do not throw a sufficient light when dimmed or dipped, as the case may be. The "guide" lamps, as the second set of gloom illuminators are termed, are fitted well below the ordinary head-lamps, usually on brackets from the front dumb-irons, and so arranged as to light up when the head-lamps are dimmed or dipped. Sometimes these extra lamps are fitted on the front bumper-brackets or stays, but, however attached to the car, their beams do not rise any higher than the windscreen on any "baby" car.

The right-hand lamp is so arranged that its light is thrown on the near-side edge of the roadway, and its rays, crossing the front of the car, are powerful enough to penetrate the lights of oncoming vehicles, yet cannot dazzle the drivers of such cars. The other lamp on the near-side or left-hand dumb-iron throws a broad beam down the road, lighting it for a distance of a quarter of a mile or so, and thus picking up pedestrians and cyclists ahead without dazzling oncoming users of the road, by reason of its low flat beam being well below the eye-level. By this combination of a "driving" and a "passing" light, the car-owner can safely dim or dip the illuminating power of the ordinary head-lamps when meeting traffic and yet have a good light to see well ahead without dazzling others. Doctors tell me that these extra "guide" lamps are well worth fitting, as their cost is saved over and over again by preventing accidents and minor crashes.

### Locked Doors on Carriages.

A warning is issued by the R.A.C. in connection with the concession recently announced by the Minister of Transport permitting motorists to lock the doors of their cars when they are left in public parking-places.

Motorists are reminded that this concession applies at present only to the London Traffic Area. It is hoped that it will very shortly be extended to parking-places throughout the country, but in the meantime the



THE DELIGHTS OF EARLY SUMMER MOTORING IN SCOTLAND: A NEW FORD IMPROVED MODEL A. "FORDOR" SALOON IN A LOVELY MIDLOTHIAN SETTING.

R.A.C. suggests that whenever a car is left in a parking-place situate outside the London Traffic Area, the driver should ask the attendant in charge if it is permitted to leave the doors locked.

### Roadside Aid Reveals Troubles.

Mainly due to the enterprise of that excellent journal, the *Motor*, England's gardens have received a large number of visitors since Whitsun. Consequently, many sixpences and "bobs" have been sent to increase the working funds of the Queen's Institute of District Nursing. The Princess Royal and the Earl of Harewood will allow the gardens at Harewood House to be open on Wednesday, July 6, from 11 a.m. to 5 p.m. (admission one shilling), as well as the State Rooms. Motorists in Yorkshire should make a note of this

[Continued overleaf.]

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*Continued.]*

date, as it will be the only opportunity this year of seeing the stately formal garden, overlooking the lake and park, designed by Sir Charles Barry, one of the finest vistas of the scenery of the county of broad acres. In my own tours of such gardens, I was astonished to find so many cars having roadside repairs. The Automobile Association tells me that the early weeks of April are usually those which give much work to their road patrols. In that month, owing, I fancy, to many cars having been out of general use for the previous one or two quarters, no fewer than 2306 A.A. members called upon the patrols for assistance due to carburettor troubles. Magneto and ignition failure accounted for 2296 enforced halts, while tyres caused trouble to 2060 motorists, back axle and transmission to 539, and clutch failure to 385 cars. Actually, the A.A. "scouts" helped 10,673 cars out of trouble, of which 96.4 per cent. were enabled to proceed on their own power. The roadside aids certainly do reveal the troubles of present-day cars. Therefore motorists should profit by this recital of woe by attending to those weak spots as officially diagnosed by the A.A. road patrols from practical experience. Clean out carburettors, see that make-and-break points of ignition are in order, test tyre pressures, and give plenty of oil to back axle and transmission, as well as examining clutch linings—as these seem to be the antidotes to troubles needing roadside repairs.

#### Ascot Races Car Park.

Visitors to Ascot Races who travel by motor-car will be better catered for this year than in former times. This is due to the fact that Holmwood Lodge, High Street, Ascot, which stood immediately behind the entrance to the Grand Stand, has been pulled down, and its grounds, covering an area of some 11 acres, have been converted into a car park with accommodation for over two thousand cars. The car park is adjacent to the covered way, which affords easy access to the course and a means of protection in the event of inclement weather. The Automobile Association has undertaken the management of the new car park, and A.A. patrols, fully experienced in the parking of cars, will be in attendance to assist motorists. Accommodation can be reserved by applying to the Automobile Association, or to any of the leading ticket agencies.

#### Four-Berth Essex Caravan.

The demand for caravans to sleep four persons has brought several excellent new models on sale to the public seeking the truly economical motoring holiday. The latest is the new 12-ft. Essex caravan sleeping four occupants. It is an attractive "house on wheels" for its price of £80, as it is well finished in its details. I am informed by Messrs. Essex Caravans, London Road, Copford, near Colchester, Essex, that for an additional fifty shillings this 12-ft. caravan can be arranged to sleep five persons in its two rooms. The fittings include two settee ottomans to form one double and two single beds, a full-sized wardrobe with a long plate-glass mirror, the usual kitchen oil range with oven, cabinet, wash-basin, and four electric roof lamps, each with its independent switch. It tows very easily, as the design is partially streamlined. Also, as the dome-shaped roof has Viralite windows, these allow the sun's ultra-violet rays to pass through as an extra health-giving accessory.

There are smaller and lower priced Essex caravan models obtainable. The 12 ft. is suitable for 12-h.p. cars, 10 ft. for 10-h.p., and the 8 ft. can be towed by 7-h.p. cars. The last-named (8 ft.) caravans cost £60 as a "two-sleeper," but can be arranged for four persons at an extra cost if desired. Do not forget to add the new five-shilling edition of the "Dunlop Guide and Gazetteer" to the equipment of your caravan and car. Published by Ed. J. Burrow and Co., Ltd., Cheltenham, there is a revised list of roadside inns, a complete guide to the Metropolis for visitors to London, besides the 16-miles-to-the-inch map of Great Britain and Ireland, full directory of all towns, with nearly 300 plans of their streets, particulars of 91 notable steep hills, and of 56 ferries. It is most useful in giving just that information needed by tourists.

#### Ulster Motor Rally Rules.

The Ulster Automobile Club is holding its International Motor Rally at Bangor, Co. Down, on August 15 to 17 inclusive. The Duke of Abercorn, Governor of Northern Ireland, is giving this function his distinguished patronage, and, as it is just before the R.A.C. Tourist Trophy race, a large number of prominent motorists will no doubt take part in this

event. The Hon. Sec. of the meeting is Capt. W. J. Thompson, 49, Chichester Street, Belfast, who will send entry forms for both the Rally and the Concours d'Élégance. The latter is of course the finale of the Rally, but some owners taking part in the tour to Bangor do not feel that their cars are smart enough to participate in a "beauty" show, yet are excellent vehicles for transport. Hence there are two entry forms.

The average speed for the journey to the rally-point is 24 miles per hour by the regulations, but the time occupied in crossing the Channel will not be included in the time taken to cover the distance. Competitors will, however, have to check in at Liverpool and at Larne at the time stated in the road book issued to each driver. Competitors starting from Dublin will be allowed 20 minutes for the Customs formalities at the border of Northern Ireland. Other starting points are London, Birmingham, Edinburgh, and Belfast. Personally, I rather fancy Edinburgh as a starting point, as the official route laid down from that city takes the tourist northward to Perth, Drumgask, and Fort William, then southward to Glasgow, Carlisle, Preston, and Liverpool, thence to Larne by boat and to Bangor by road to the finishing point. But, if further particulars are required by any of my readers, a postcard to Capt. W. J. Thompson will bring you the excellent maps, programmes, and rules of the Rally.

A unique opportunity is to be given to art lovers to see Mr. George Eumorfopoulos's famous collection of Chinese Art, on Wednesday and Thursday, June 15 and 16, when the owner is generously opening his home at 7, Chelsea Embankment, London, S.W.3, to the public. Admission in the morning from 10.30 to 12.30 on both days will be 10s., and in the afternoon 5s., the proceeds to be devoted to the work of the China Flood Relief Commission. The collection includes Chinese paintings on silk of the twelfth and fifteenth centuries; Ming porcelain; pictures dating from 1300 to 1600; objects from Chinese tombs of fifth, sixth, and seventh centuries; jewellery and ornaments of the T'ang Dynasty (618 to 907 A.D.); and a collection of Chinese sculpture.



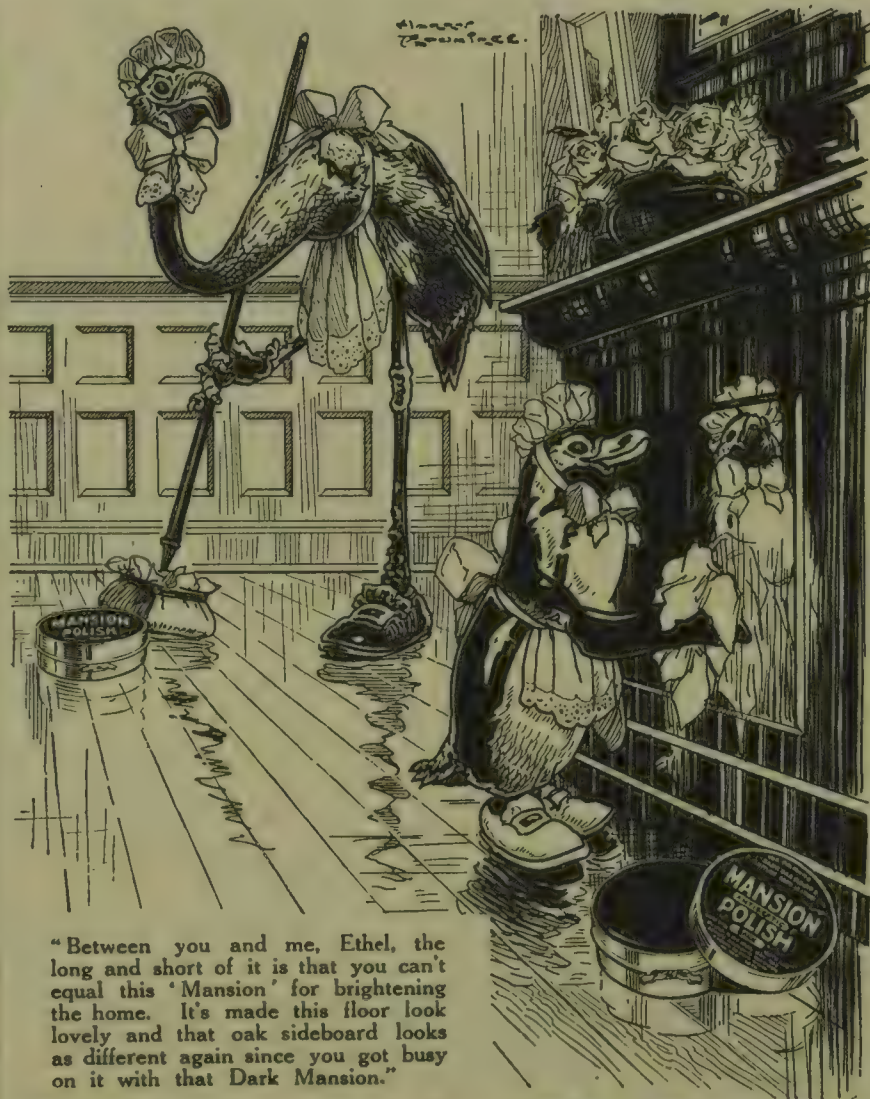
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## THE WORLD OF MUSIC.

### MUSIC AND MORALS.

OWING to the exceptional shortness of the Covent Garden opera season this year there has been a week practically without music, or, rather, without anything new or fresh to hear. Large audiences, however, have attended the second cycle of the "Ring" at Covent Garden, and for the first time in my recollection there is a general interest in and discussion of the meaning as distinct from the music of Wagner's tetralogy, due to the fact that the real hero, or villain, of Wagner's four-part drama is not Wotan or Siegfried or Brünnhilde or Alberich, but Gold.

### FINANCE AND THE "RING."

An eminent Peer has written a letter in one of our most sober weeklies on the present "World Tragedy," in which he states that a truer guide to the causes of our present plight may be found in Wagner's "Ring" than in all the many pages of financial and political literature on the subject. This is by no means a new idea, and it is, of course, true that Wagner intended his "Ring" drama to have a symbolic meaning. Wagner loved philosophising, and, as is well known, he came under the influence of Schopenhauer's writings during the time he was planning the "Ring," which was written backwards, as it were, from the original first conception of a music-drama on the last section of the "Ring," entitled originally "Siegfried's Death." In one of his earliest and wittiest books, "The Perfect Wagnerite," Mr. Bernard Shaw gives a complete sociological

exposition of Wagner's "Ring" in which everything is explained in terms suitable for the columns of a financial journal. Of course it is all presented from the point of view of a Fabian Socialist, as Mr. Shaw then was, and still is, as far as I know. Nothing shows more clearly what can be done by the combin-

the interpretation given to some of his symbols. For example, one of Alberich's possessions, Tarnhelm, which has the property of making its owner invisible when he puts it on his head, is declared by Mr. Shaw to be the financier's silk top-hat, which cloaks him with respectability so that his real nature and iniquitous or stupid conduct is invisible.

### BERNARD SHAW'S WAGNER.

All Mr. Shaw's interpretations are highly ingenious, and some of them are amusing and stimulating to thought, whether we agree with them or not. In fact, I would strongly recommend all Wagnerians who become interested in the dramatic plot of the "Ring" to read "The Perfect Wagnerite." But it can hardly be contended that the Shavian interpretation of the "Ring" was what Wagner actually intended. On the other hand, the symbolism of the curse of gold has a present application to the general social condition of Europe which cannot fail to strike any intelligent person who understands the drama as well as the music of Wagner's "Ring." Without such understanding some of the most significant episodes in the "Ring"—such, for example, as the curse of Alberich when all his gold, including the Ring itself, is taken from him by force in "Das Rheingold"—lose most of their dramatic effect.

If, however, we are to speak strictly as musicians, we have to recognise that this combination of music and drama may be very misleading. Nobody who listened to the music of the "Ring" divorced from its text could possibly draw any financial or sociological conclusions from it whatever. The moral or ethical effect of music—that is to say, its "meaning" or

[Continued overleaf.]



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ation of logic and wit than Mr. Shaw's "Perfect Wagnerite," which proves conclusively that Richard Wagner held exactly the same ideas on capitalism as the Fabian Society. There is no flaw in Mr. Shaw's reasoning, but Wagner would have been startled at

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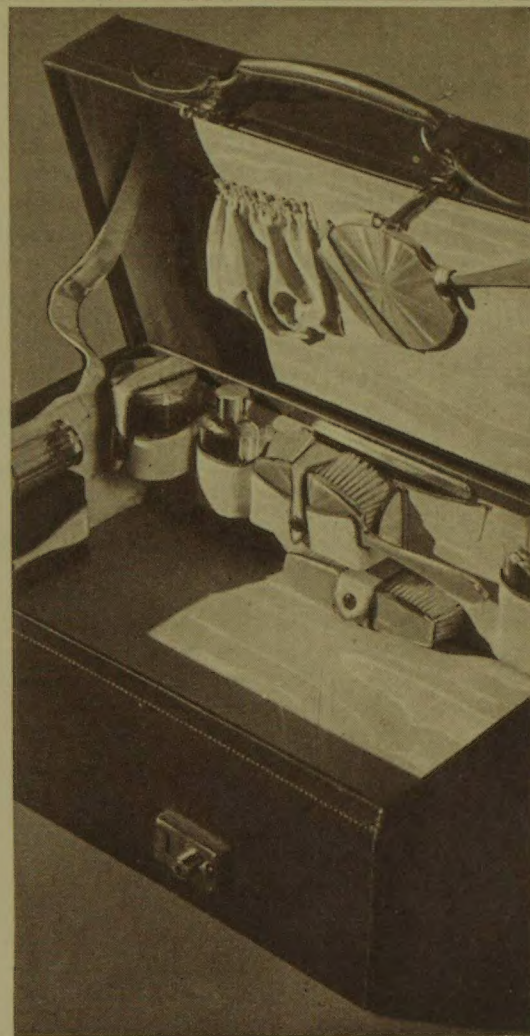
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Continued.]

"significance"—is confined to its immediate psychological effect through its direct impact upon the human being through the sense of hearing. Now, if we listened attentively to the music of the "Ring" apart from its text, we should find that it was at times exciting, as a good boxing match is exciting, and at other times moving, as an effective love-story is moving. I doubt if it is anywhere inspiring, as the music of Beethoven, Schubert, and Gluck can be inspiring. I mean "inspiring" in the sense that it awakens idealistic passions in the human heart. There is a sense in which it is definitely true that the music of Beethoven and Schubert stirs very strongly the feelings of human brotherhood and comradeship. But I fear this cannot be said of Wagner's music, no matter what ingenious interpretation we may give the text of his music-dramas.

#### THE HASLEMERE FESTIVAL.

Mr. Arnold Dolmetsch is giving another festival of old music at Haslemere this year, lasting from July 18 to July 30, and consisting of twelve concerts, one on every day of the fortnight except Sunday, at 8 o'clock in the Haslemere Hall. The music will be taken chiefly from early seventeenth-century English composers; but concerts of Spanish music, Italian music, and French music of the Courts of Louis XIV. and Louis XV. will also be given, and there will be several concerts devoted to Purcell and Bach and his contemporaries. At these concerts we may hear this music played upon the old instruments for which it was originally written, such as the harpsichord, the lute, the family of viols, the recorder, etc., in the style which has made the Dolmetsch family justly admired by all who hear them.

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#### THE PLAYHOUSES.

##### "THE LAND OF SMILES," AT THE DOMINION.

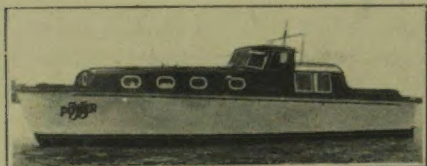
TO those who had not previously heard Herr Richard Tauber, it was difficult to believe the statement that he had not been at his best on his previous appearance in London. Yet, from his singing in the Dominion Theatre revival, it is easy to appreciate now the truth of the assertion. Herr Tauber is not the ideal stage lover in appearance; his figure is clumsy and his gestures too florid. But he proves how better than to be "beautiful but dumb" it is to be melodious. So many vocalists sing from the lungs. Herr Tauber gets his effects from the heart. There is temperament in every note he sings. Hackneyed as it has become since his previous visit, by gramophone and second-rate singers, "You Are My Heart's Delight," as sung by him, has still power to hold a vast audience spellbound. Six encores were called for, and with each repetition he contrived to display some different facet of his art. To "play opposite" such an artist in song is a difficult feat, but Miss Josie Fearon came through with great credit. She has a pure, sweet soprano, which she uses to great effect. Fraulein Kurty repeated her delightfully naïve and coy performance as Mi, and Mr. Patrick Waddington contrived to get a touch of character into the rather feeble stage part of Captain von Ploetz.

##### "THE KINGDOM OF GOD," AT THE WESTMINSTER.

This translation from the Spanish of G. Martinez Sierra, by Helen and Harley Granville-Barker, won great praise when produced at the Strand Theatre five years ago, and in this revival Mr. A. E. Filmer's production is as good as ever. The play, to my mind, has been greatly over-praised as a work of art; there is no continuity between the three acts, and the Sister Gracia as a girl of nineteen, a woman of twenty-nine and of sixty-nine years of age, have no connection with each other. They might have been three different

women. Nevertheless, it must be admitted that, if not very profound or even deeply moving, there is a charming air of graciousness about it that explains its appeal. Within the limits of the part, Miss Gillian Scaife gives a clever performance. Miss Mary Sheridan, as the girl's mother, gives a needed hint of a not too imperfect life outside convent walls. A play that makes a quiet, temperate appeal to pity.

Persistent rumours that the Trustees of the Bernhard Baron Charities Fund are finding it difficult to pay the bequests were denied by Sir Louis Baron the other day. In his will, Mr. Bernhard Baron set up this Fund in addition to the Charitable Trust of half a million which he formed about eleven months before he died. "I know that it has been said that death duties swallowed up the estate," Sir Louis Baron, one of the Trustees and the son of Mr. Bernhard Baron, remarked. "Actually, there has never been the least difficulty in meeting our obligations in connection with my father's estate. The death duties, amounting to more than £2,000,000, were, with the exception of a very small amount relating to items left over for special valuation, all paid within a few weeks of my father's death, and all outstanding matters were settled with the Inland Revenue Department within a year. Mr. Baron left thirty per cent. of his residuary estate for charitable purposes. It is to be distributed over a period of twenty years, and, including the £65,000 specific charitable gifts made by the will, the Trustees have made grants amounting to £185,000, the larger proportion of which have already been paid in full, the others being payable over a period of five years." Most of the amounts included in the list of grants have been or will be paid out of the income of the Fund, leaving the capital in the same form as when it was taken over. "I hope," said Sir Louis, "that in time to come the capital will appreciate, but in any case there will be a substantial sum for distribution during the twenty years of the Trust."



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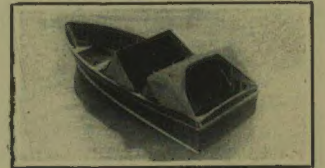
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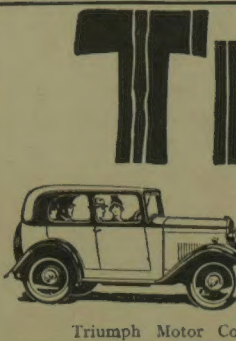
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*Duggie:* "A very admirable view, with which I heartily concur."

*Sir Edward:* "Now, in the event of your having a query with a client what procedure would you adopt?"

*Duggie:* "If such a contingency should arise, Sir Edward, and arbitration was the only means of decision, I would leave myself entirely in the hands of my client."

*Sir Edward:* "I don't quite understand."

*Duggie:* "I should ask my client to select the arbitrator, and providing it was a competent authority, I would, of course, abide with the decision."

*Sir Edward:* "Then you do not insist upon confining the selection of an arbitrator to the papers you advertise in?"

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*Sir Edward:* "And that is?"

*Duggie:* "I can hardly remember a dispute or misunderstanding with a client that hasn't been settled without the necessity of arbitration."

*Sir Edward:* "Really astounding . . . Oh, I've forgotten something! I read in the 'Daily Telegraph' that you are taking 'Tote' commissions and giving 5 per cent. over the odds. Is that right?"

*Duggie:* "Quite correct."

*Sir Edward:* "Up to what time can I wire you a 'Tote' bet?"

*Duggie:* "If you are on the course right up to the 'Off,' Sir Edward."

*Sir Edward:* "Really—and still receive 5 per cent. bonus?"

*Duggie:* "Certainly, Sir Edward."

*"Duggie Explains" series are based on actual conversations held with clients, but names used are entirely fictitious.*

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